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THE



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PROS.**
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See page 13.

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All coms. re Paisley and Perth Theatres.

THE PAISLEY THEATRE.

MR. EDWARD M. HAMILTON.
Resident Manager.
Pavilion Theatre,
Liverpool.

MR. FREDERICK G. LLOYD
Producer.
Comic Opera, Musical Comedy, Revue.

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Business Manager, Publicity Ex-
pert, and Press Agent, is open to Book-
Manage and Boom any First-class Enter-
prise. Nothing too big.

ARTHUR ROSEBERY. "For Sweethearts
and Wives." Lyceum Theatre, Newport.

COMPANIES WANTED.

H. W. ROWLANDS BOOKING CIRCUIT.
WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE.
May 26, Oct. 27, Dec. 1, 8.

GAILLARD THEATRE, AUSTIN.
Nov. 17 (9), Dec. 8, 15,
onwards (twice-nightly).

PLEASURE GARDENS, 1, FOLKESTONE
Dec. 8, 15.

PALACE T. RAMSGATE.
Under new management.
May 19, June 16, Nov. 3,
onwards (twice-nightly).

London Representative, Mr. W. Kelly,
and Opera House, Blackpool.
H. W. ROWLANDS' AGENCY.
52, Shaftesbury-avenue, W.1.
Regent 1651. "Topolli, Piccy, London."

ARTHUR CARLTON'S THEATRES.
WANTED, Companies.
THEATRE ROYAL, WORCESTER.
Vacant Oct. 20, 27, Jan. 19, March 15,
April 5, 12, 19, 26.

THEATRE ROYAL, BATH.
Vacant June 2 (9), 30, July 7, 14, 21, 28,
Oct. 20, Dec. 1 (9), 8 (9), 15, Feb. 2 (9),
April 16, 23, 30.

KING'S THEATRE, GAINSBOROUGH.
Vacant first three nights of each week,
June 2 (9), 16 (9), July 7, 28, Aug. 11,
25 (9), Sept. 8, 15 (9), 22 (9), Oct. 6 (9),
Nov. 10, 17, 24, Dec. 8, 15, 22 (9), 29.

NEW THEATRE, BOSTON
(Mr. Will Dalton).
Can be booked in conjunction.
For Boston dates communicate with
Mr. Dalton direct.

EMPIRE, WORCESTER.
Arrangements complete.

THEATRE ROYAL, TONYPANDY.
Spring and Autumn dates.

THEATRE ROYAL, BARRY.
Spring and Autumn dates.

KING'S ELECTRIC THEATRE, BARRY.
Arrangements complete.

All other communications to
ARTHUR CARLTON,
Colchester, Worcester.

ROYALTY THEATRE AND OPERA
HOUSE, BARKING, INVERNESS.
Lessee and Manager, Mr. Hugh Robertson.

WANTED, First-class Musical Attrac-
tions for the Autumn; also for the
spring of 1920. Applications re dates to
HUGH ROBERTSON, Theatre Royal,
Jarrow.

WANTED, First-class Attractions
only.
T.R. DUBLIN.
G.T. DUBLIN.
O.H. BELFAST, July 7.

O.H. SWANSEA.
July 7.

L. (Sidney Cooper), NEWPORT, June 30.
G.T. SOUTHAMPTON.
T.R. BOURNEMOUTH.

Apply, **THE FREDK. MOUILLOT**
OFFICES, 7 and 8, Leicester place, Leices-
ter-square, W.C.2.

WANTED, Companies.
The Largest and Most Comfortable
Theatre in the Rosendale Valley.
The Industrial Centre of Lancashire.

THEATRES WANTED.

H. W. ROWLAND'S BOOKING BUREAU.
WANTED, dates at First-class Theatres.
Bromley Challenor's Company.
"WHEN KNIGHTS WERE BOLD."
Direct from St. Martin's Theatre.

"OH! DON'T DOLLY!"
Direct from Criterion Theatre's Special
Season of Four Weeks.
April 28, May 5, June 16, 23, July 7.
Please send dates for this phenomenal
success.

H. W. ROWLAND'S AGENCY.
62, Shaftesbury-av. W. 1. Regent 1651.
"Topobill, Piccy, London."

BROMLEY CHALLENGER PRODUCTIONS.
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."

WANTED, May 5, and a few Autumn
dates.

"DO BE CAREFUL."
"DO BE CAREFUL."
"DO BE CAREFUL."
"DO BE CAREFUL."
"DO BE CAREFUL."

Wanted, May 12 and on, with exceptions.
Press opinions from Belfast, Dublin, and
Glasgow.

"Belfast News Letter." Received with
enthusiasm and evoked shouts of laughter.

"Freeman's Journal."—Roars of laughter
and repeated recalls.

"Dublin Express."—"Do Be Careful!"
provides any amount of wholesome laughter.
There is hardly a dull moment from the
rise to the fall of the curtain.

"Freeman's Journal."—Roars of laughter
and frequent recalls proclaim a favourable
verdict.

"Glasgow Evening News."—There are
complications, and the truth is strained
and twisted by many laughable turns until
the curtain falls.

"Glasgow Citizen."—"Do Be Careful!"
the new face at the Theatre Royal, is
quite an enjoyable production.

"Glasgow Daily Record and Mail."—"Do
Be Careful!" a new face at the
Theatre Royal, is exactly the type of
comedy to appeal to the present-day audi-
ence, whose overwrought nerves and faded
systems require the wholesome tonic of
whole-hearted laughter. The principals are
adequately backed up by a company whose
work ensures success for this full-of-fun
production.

Address, this week, **BROMLEY CHAL-
LENGER**, 7, Porchester-gardens, London, W. 2.

WANTED, Monday next, April 21, for
Dan Sater's Latest Musical Comedy
Extravaganza, "Good Morning," in three
scenes. Cast includes: Hal Miller, Chas.
Macer, Newco and Sullo, Lil Vaughan,
Minnie Earle, Joe Kott, Harvey West,
Full Chorus. Plays once and twice
nightly. Broke all venue records at Ken-
dal last week. Printing ready for de-
spatch. Wire, "Enjoyment," Liverpool;
or "Macer," Palace, Rawtenstall.

PHIL RUPIER'S
"WHO'S WHO? REVUE."
"WHO'S WHO? REVUE."
Wanted, Monday next.
Wanted, Monday next.
Wanted, Monday next.

Will Griffiths, the great Welsh tenor.
Willie Long, the terrible comedian.
Barry Tone and Bert Harmony.
Peter, the world's cleverest dog.
Phil Rupier, the versatile parson.
Vi Gordon, comedienne and dancer.
Vi Harris, comedienne.
Eve Graham, comedienne.
Bave Griffiths, Welsh soprano.
Frank Harris, pianist-conductor.
Full beauty chorus.
Vacant Monday next, and 28th, May 5.

Wire, **PHIL RUPIER**, Pavilion, Chestow.
Wire, **ALFRED BRAY**, T.R., West Brom-
wich.

SAMUEL LLOYD.
Vacant Monday next.

26 Principals. Chorus, M.D.
"MR. WIGGS OF WIGAN."
Musical Comedy.
Broke all Records.
T.R., Liverpool.

WANTED, Monday.
Wire, **DELMAR**, Pavilion, Chorley.
"THE SEALED DOOR."
New Play by Ben Landeck.
Enormous success—breaking records every-
where. Refer.

WANTED, June 9 (7), July 14, on, with
STANDARD REPERTOIRE CO.
commences eight weeks' season at Douglas,
I.O.M., on Easter Monday.
Wanted, Good Theatre for Stock.

Previous successful seasons include
H.M., Aberdeen (two).
Hippo, Stoke, 9 weeks.
Empire, Burslem, 8 weeks.
Empire, Garston, 4 weeks.
Met, Bolton, 3 weeks.
Thanks H. Pennington, Esq., for recom-
mendation to Douglas.
J. FORBES-KNOWLES.
This Hippo, Wednesday (return).
Next, G.T., Douglas, I.O.M.

WANTED, April 28 and May 5, for
the latest Sensational Playlet,
"IS IT IMMORAL?"

Cast includes
MR. HERBERT STANTON
and
MISS AUSTRAL HOPE.

Also Wanted, May 5, for the
ROYAL CARL ROSA OPERA CO'S
LATE PRIMA DONNA
ELIZABETH BURGESS
and her Special Accompanist.
Set and everything carried.
Once or twice nightly.

Pictorial and letterpress (all sizes) for
both these great acts.

Refer Management, Hippodrome,
Colchester.

**WILL TAKE OVER BILL OR PROVIDE
FULL PROGRAMME.**

Salary or Share.
Wire,
LEIGH'S PRODUCTIONS, LTD.
26, Lisle-street, Leicester-square, W.

THEATRES WANTED.

"ALIAS JIMMY VALENTINE."
"LEAH KLESCHNA." "SMITH."
&c. &c.

WANTED, April 28.
Wanted, April 28.
April 28, and various later.

Wire for April 28.
LEONARD LAURENCE, T.R., Seaham
Harbour. Next, Victoria Opera House,
Barnley.

For other Theatres Wanted, see
Displayed Wanted Section.

ARTISTES WANTED.

WANTED, Young Juvenile Leading
Lady, to rehearse next week. Send
exact age, height, photo, and last three
references to
STANLEY CARLTON,
Earlham Lodge,
St. Margarets-on-Thames.

WANTED, refined Soubrettes, Lady
Vocalists; smart appearance. Call
at once, **BARRETT'S AGENCY**, 34, Ox-
ford-street, W.

WANTED, Smart, Dashing Soubrette,
Sisters, useful Revue Acts; rehearse
imm. **LAURINE**, Scala Th., Newtown,
Montgomery.

WANTED, tall, good-looking Lady, for
paid autumn tour West-End suc-
cess. Also Lady Entertainer, a la Mar-
garet Cooper, and play part. Full par-
ticulars, lowest salary, photo, &c., **WIL-
LIAMS**, 10, Fry, Brook View, Fittleworth,
near Pulborough, Sussex.

WANTED, Clever Comedy Old Lady.
Other vacancies, also Baggage Man.
Full particulars, photo, terms, references,
CHARLES HARRINGTON,
51, The Grove, Hammersmith, W.

WANTED, good All-round Actor and
weekly; open Monday, rehearse Thursday
CARLEON, Empire, Strand.

WANTED, Juvenile Man, must be
smart light comedy or baritone
vocalist, for revue; also first-class Soprano.
Full particulars and terms, **HARRY
JOSEPH**, 37, Clapham-road, Lowestoft.

WANTED, Gentleman, for small juve-
nile part in music-hall sketch; must
be tall and dress well; rehearse at once
and open in town Monday. Lowest terms
and particulars to **SKETCH**, 55, Knatch-
bull-road, Camberwell, London, S.E.

WANTED, Gent, for light comedy
part, for long tour; also lowest
terms; rehearse April 21, Littlehampton
Pars., &c., **BAILEY**, Palladium, Little-
hampton.

WANTED, Vocalist (Soprano or Mezzo)
for high-class Engagements.
Box 216, "The Era."

WANTED, for Stock Sketch Season
Artillery Theatre, Aldershot (3
sketches a week, 30 minutes nightly).
Young Lady and Gent. for Responsible
Business; rehearse at once, open Monday
(10th week of present Stock). Wire **ERIC
LANGLEY**, 22, Lyons-rod, Aldershot.

WANTED, Chorus Ladies and Dancers
for Revue.
Write terms, &c., **FARREN**,
Empire, Southampton.

WANTED, Dancing Troupe (of 12) of
Young Girls, age about 12 to 14;
must be fine dancers and able to sing;
to open in a big production, 1920. State
terms, &c., Box 339, "The Era."

WANTED, Smart Chorus Ladies; re-
hearse immediately, long tour.
Photos, terms,
LAURINE, Scala Theatre,
Newtown, Montgomery.

WANTED, Girls; must sing and dance
well; good work. Apply or write,
116, Sternhold-avenue, Streatham-hill, Lon-
don.

WANTED, Back and Eccentric Dancer
(male). Age, height, terms, &c.,
F. FORBES,
14, Walton-road, Liverpool.

WANTED, smart Youth, Vocalist, for
Musical Act, able to play piano;
live in preferred, not essential. Full par-
ticulars to **MISS NAVA**, 115, Hill-street, Garnethill,
Glasgow.

ARTISTES WANTS.

WANTED, Known, at liberty shortly.
Lady and Gent. Classical Dancers.
Apache. Ballroom; first-class companies
only. Box 326, "The Era."

WANTED, Known, TINY and DOT, the
Child Wonders, are now open for a
few vacant dates and Panto, 1919-20. Just
concluded huge success as the Two Buses
in E. Cook's production. Wire or write,
WILSON,
Drum-road, Killy, Scotland.

CINEMA EMPLOYMENT.

WANTED, Known, Positions waiting for
Cinema Staff and Orchestras. Begin-
ners wanted for Operating and Piano-
forte. Apply to **PICTURE CINEMA EM-
PLOYMENT BUREAU**, 18, Cecil-court,
Charing Cross-road, W.C.

WANTED, expd. Cinematograph Oper-
ator; must be sober and reliable;
one who understands gas engine plant;
permanent job to right man. Picture
House, Tranent.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Beginners, Music Hall's
Theatres. Established 25 years.
200 Clients appearing (stamp). **D'ALBERT**,
3, Stansfield-road, Stockwell.

MISCELLANEOUS.

WANTED, Manager for Pic. and Var.
Theatre, London sub.; keen adver-
tiser and discipline; good refs. &c.
Box 335, "The Era."

WANTED, Stage Carpenter, first-class
man, for month or six weeks, to re-
make flats. State salary and experience.
TERRY WOOD, Theatre Royal, Ryde,
I.W.

WANTED, Carpenter, touch up; speak
few lines; easy show; half load; open
imm. **LAURINE**, Scala Th., Newtown,
Montgomery.

BOSTOCK'S INTERNATIONAL CIRCUS
WANTED, Tent Men, Grooms, and any
useful men; wages 40s. and good
bonus. Address, **F. BOSTOCK**, Circus,
Thursday, Farnborough; Friday, Aldershot;
Saturday, Farnham.

MISCELLANEOUS.

WANTED, to travel with Bostock and
Wombwell's Menagerie, a thorough
practical You Billposter (please note, a
Billposter); sobriety indispensable; also
to make himself generally useful on the
road, and able to adapt himself to travel-
ling; to a willing worker a good situa-
tion; wages 45s. per week. Send refer-
ences and particulars to
W. C. BURNS, Poste Restante, Carlisle.
Those known to me, with previous service,
write.

WANTED, Billposter, for Stafford,
good wages to competent man. Ap-
ply, 6, Albert-street, Northampton.

WANTED, for Tenting Season in
France, Circus Pinder, a few good
Grooms, also a Saddler; a permanent shop
to the right men; good salary; good oppor-
tunity to see the battlefields. For particu-
lars address, **F. WATSON**, 94, Liverpool-
road, Islington, N. 1.

WANTED, good, quick Scenic Artist,
to act as stage manager if re-
quired. Lowest terms, names and ad-
dresses last two references, to **ARTHUR
CARLTON**, Colchester, Worcester.

WANTED, Scenic Artists, to know that
I hold a large stock of Scenic
Colours, Brushes, &c. Write for Catalogue,
A. LEETE & CO., 123, London-road, South-
wark, S.E. 1.

WANTED, a smart Young Lady As-
sistant for Specialty Act. Apply
between 11 and 12 o'clock, to **MR. FRED
COOPER**, Stage Door, Palace, Camberwell,
S.E.

WANTED, by successful Playwright,
clever Collaborator (either sex), for
West-End plays. Box 308, "The Era."

WANTED, at once, First-class Asst.
ant for illusions; only worker need
apply. Write full name, age, height, and
salary to **LING-SINGH**, Emp., Smith-
wick; next, Hippo, Aston, Birmingham.

WANTED, Known, **MR. FRED
HUGHES**, the real Stage Manager and
Carpenter, desires a change after 4
years with B. Kennedy, Empire, West
Bromwich; thoroughly experienced in all
branches; resident or first-class tour. Best
offers, 38, Paradise-street, West Bromwich.
Liberty April 27. Not afraid of work.

WANTED, Engl., Stage Carpenter, age
30, highest refs., res. or tour; best
offers, **HUGHES**, 18, Bond-st., West
Bromwich.

WANTED, Engl., Practical Carpenter,
bench hand; res. or tour; ex. refs.;
wounded and discharged H.M. Forces. Wire
or write, **JOINER**, 28, Jackson-street, Bir-
kenhead.

WANTED, Known, **W. NEWTON**
Scenic Artist, Contractor. Estimates
given for making and painting scenery;
first-class work guaranteed; good dry stor-
age. Address, 10, Peckford-yard, Peckford,
place, Brixton, S.W.

EASTER HOLIDAYS.

THE next issue of "The Era" will be published on
THURSDAY, April 24.

Advertisements intended for that issue must reach this Office
by first post Wednesday morning, April 23. "The Era"
Offices will be closed on Good Friday, and open from
10 a.m. to 12 noon on Saturday and Easter Monday.

MUSICIANS WANTED.

WANTED, Bandmaster (Solo Cornet)
to combination of seven, playing
to dancing and skating. Powerful and
brilliant player. Terms, £5 6s.

Apply, **MANAGER**,
Pavilion Skating Rink, Grouck, N.B.

WANTED, Pianist-Organist, Musical
Piano, for Imperial Picture
House, Walsall. Also first-class Violinists
(first and second), 'Cellist, Double Bass,
possibly Harpist, Clarinetist, Drums.
Also Relief Pianist-Organist; continuous
performance. Apply, stating references
required, to **WM. J. JOSEPH**,
General Manager, Walsall
Theatres Co. Union members only en-
gaged.

WANTED, First-class Conductor (Vio-
lin) for Reading. Terms and refer-
ences, **MILTON BODE**, County Theatre,
Reading.

WANTED, for first-class variety hall,
Leeds Empire. Repetiteur.
Must be experienced and thoroughly com-
petent (A.M.U.).

Write, enclosing copies of references, to
the Musical Director at the hall named.

WANTED, Good Repetiteur, A.M.U.,
to open April 28. Apply, with copy
of references, **BLEASDALE**, Mus. Dir.,
Queen's Theatre, Leeds.

WANTED, Known, GOOD OPPOR-
TUNITY FOR REAL FIRST-
CLASS VIOLINIST: GENTLEMAN;
GOOD TONE AND GOOD STYLE ESSEN-
TIAL. AS LEADER. CALL AFTER 5
O'CLOCK. **LEGURA**, BLUE HALL,
HAMMERSMITH.

WANTED, immediately, First-class
Leader Violinist, Calf. Trio. S. &
side, Devon; 4 hours; no Sundays. Write,
CATHERINE STARTUP, 7, Waterford
road, Healeage, Bristol.

TIVOLI CINEMA THEATRE, GRIMSBY.

WANTED, First-class Leader (solo
violin); must be capable of play-
ing all the big works; twice nightly, no
matinees. Apply, with references, stating
terms, to
J. H. CURRY, Tivoli Cinema Theatre,
Grimsby.

WANTED, to open April 28, tho-
roughly experienced Leader, 'Cello,
and Clarinet, for twice-nightly varieties;
A.M.U. terms; permanent engagement for
competent musicians (others useless).
Terms and refs. to **CONDUCTOR**, New
Hall, Barwood, South Wales.

WANTED, Violin (leader), 'Cello, and
Bass, to open at once; pic. and
var.; once nightly and once matinee;
A.M.U. Terms and refs. to **J. C.
EVERARD**, 125a, King-st., Gt. Yarmouth.

MUSICIANS WANTED.

WANTED, Known, Musical Directors
and Orchestral Leaders. Have you
already secured a copy of
THE HEART OF A G. P.S.Y. the value
of the season, is 4d. 1s., extra pianos 4d.
SUITE SYMPHONIQUE, **KLEIS**, Gabriel
Marie, in 4 numbers, 1s. 6d. 1s. 4d., 1s. 3d.,
1s., extra pianos 4d.
BOELLMAN'S Laest Dramatic Inter-
mezzo, 1s. 4d., 1s., extra pianos 4d.
OVERTURES, "Seigneur de Kermor,"
"La Lyre d'Orléans," F.O. 1s. 4d., S.O.
1s. 3d., extra pianos 4d.
"LEGENDE CREOLE," the sweetest
melody ever written, F.O. 1s. 4d., S.O. 1s.,
extra pianos 4d.

Complete catalogue of the latest orchestral
successes free on application.
MAURICE PIENA,
3, Birchington-road, Kilburn, N.W. 6.
Tel., Hampstead 7246.

THEATRE ROYAL, WINCHESTER.
WANTED, Violinist, Leader for small
Orchestra; quick sight-reader. Com-
fortable engagement offered to a competent
man. Send full particulars and lowest
wage.

SIMPSON, Manager.

WANTED, immediately, good Leader,
Flautist, and Clarinet. State terms
and refs. to **MUSICAL DIRECTOR**,
Palace, Barrow.

WANTED, immediately, good First
Violin, for Pavilion, Ayr; varieties;
permanent shop; salary £2 15s.
Write or wire,
DOWSON, M.D.

**BOURNEMOUTH MUNICIPAL
ORCHESTRA.**

WANTED, to commence April 28,
thoroughly good First Violinist,
experienced in the best class music.
Permanent engagement.
Also Double Bass, Bass,
for Municipal Military Band,
for Summer Season, May 12 to Sept. 27.
Twice daily, including Sundays, 24 hours
per week.
Apply, with terms and references, to
DAN GODFREY, Director of Music,
Winter Gardens, Bournemouth.

WANTED, Lady Violinist, 'Cellist,
and Pianist, good, exp. player, for
country Cinema. M. D., Box 333, "The
Era."

**PRINCE OF WALES THEATRE,
GRIMSBY.**

WANTED, good Second Violin, Viola,
Flute, and Piccolo; must be quali-
fied to play for Grand Opera. Apply,
with reference, stating terms, to
J. H. CURRY, Prince of Wales Theatre,
Grimsby.

WANTED, for Fulham Grand Theatre,
Lady Violinist; permanent. D. VIN-
CENT, Fulham Grand Theatre, S.W.

PALACE THEATRE OF VARIETIES, LUTON.

WANTED, to open at once, Second
Violin, Second Cornet. Also Solo
Clarinet; open April 28; pictures and
varieties; twice nightly and one matinee;
experienced men only; permanent en-
gagement. Inclusive terms and refs. to
MUSICAL DIRECTOR.

WANTED, Solo Violinists (Conduc-
tors), Pianists, 'Cellists, and Basses
to register for Messrs. C. W. & F. N.
Back's Orchestras on Atlantic Liners.
Also for hotel, café, and cinema orchestras.
Apply, stating references, and give
references for character to Messrs. C. W.
& F. N. BLACK, 14, Castlet., Liverpool.

WANTED, good Violinist, cinema work,
London; also Second. Write, Box
312, "The Era."

WANTED, for Grand Theatre, Rhyll,
Easter week, Violins, Flute, Clarinet,
Bass, Cornet, Trombone, Drums. Send
lowest terms. **COOPER**, 10, Bank-street,
Wrexham.

WANTED, First-class Violinist, 'Cellist,
D. Bass, and Organist; Café; start
Sat. next. Apply, **GRAY**, 12, Archer-street,
Shaftesbury-avenue, W. 1.

WANTED, good Violinist and Pianist;
matinee and evening performances
daily. No Sundays. Call or write,
Cinema Royal, Epsom.

WANTED, Violin, Harp, 'Cello, Cornet,
Bass, Trombone, and Drums. State
terms, **GIBSON**, Music Warehouse, Tenby,
S. Wales.

WANTED, a first-class Violinist, also
'Cellist. Apply, Picture Theatre,
Kingston-on-Thames.

WANTED, first-class Violinist, 'Cellist,
Bass, Cornet, Trombone, Drums. Send
lowest terms. **COOPER**, 10, Bank-street,
Wrexham.

WANTED, for Open Air Engagement
(weather permitting), April 21 to
Sept. 23, Violinist, willing to play Rep.
and capable Lead; good style essential.

July 16 to Sept. 23.
First Violins.
Solo Clarinet.
Second Cornet, to help Solo.
Solo Trombone.
Must be tip-top or useless.
References and terms to
160, Sandgate-road, Folkestone.

WANTED, really first-class Solo Cornet;
must be a brilliant executant, ar-
tistic, smart, and capable of play-
ing in any good wages given; even-
ing dress. **BELLERY**, Mus. Dir., King's
T. Newcastle, Staffs.

MUSICIANS WANTED.

Black's Theatre, Sunderland.
WANTED, a Clarinet and Oboe; must
be capable soloists. Apply at once
to **MUSICAL DIRECTOR**.

WANTED, Cornet, Clarinet, Saxhorn,
Bombaridon, for Tom Fossell's Cir-
cus, Tenting. Open at once, 50s. per week.
Open at once, **HORROCKS**, Circus; Thurs-
day, Winslow; Friday, Penny Stratford;
Saturday, Newport Pagnell (Bucks).

WANTED, for Tenting Season, Cornet,
Clarinet, Trombone. Terms and particu-
lars to **J. BIDDALL**, Circus, Gretna,
Dumfriesshire.

WEST HARTLEPOOL EMPIRE.
WANTED, Good Solo Cornet.
Apply.

HORACE MARSHALL, Musical Director.
WANTED, First Cornet and String
Bass, for pictures and varieties;
twice nightly. State terms first letter,
DREW, 22, Lennox-street, Weymouth.

**DARLINGTON HIPPODROME AND
THEATRE ROYAL.**

WANTED, to open immediately, first-
class Solo Cornet, used to Varieties,
Opera, and Musical Comedy; terms, 52s. 6d.
and usual matinees extra. Terms and refs.,
permanency, **H. BULL**, Musical Director,
Hippodrome, Darlington.

WANTED, good Solo Cornet; must be
experienced and thoroughly com-
petent; A.M.U. Write, enclosing copies of
references, to **WALTER LEPTON**, Musical
Director, Hippo., Keighley.

WANTED, at once, Bombaridon, Eu-
phonium, Cornets, Clarinets; terms
£2 10s. weekly. **COOK**, Bailey's Circus,
Thursday, Cinderford; Friday, Blankeney;
Saturday, Colferd.

WANTED, Musicians, for Tenting Sea-
son, open at once, Bombaridon,
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WANTED, Deputy Work, Central, N. and N.W. districts, by experienced Rep. Violinist, evenings and Sat. m. only. VIOLINIST, 87, Allison-rd., N. 8.

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cian; Gertrude Higgs, contralto; Flora Mann
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Sharpe, 'cellist; Rosa Loader and Tom
Mullaney, in a musical absurdity; Marion
Keighley Snowden, pianist; Tom Bur-
rows and "Jim," in ventriloquial
comedy; and a symphony orchestra of 56
performers.

DRURY LANE OPERA.

"THE FAIR MAID OF PERTH."

That the attitude of opera-goers with
regard to novelty, or quasi novelties,
has undergone a change within the past
year or two, was convincingly shown by
the enthusiastic reception given by a
full house to Bizet's "Fair Maid of
Perth" at Drury Lane on Thursday
night. When the Beecham company first
produced the opera, in June, 1917, it was
hailed in so half-hearted a fashion that
the run was limited to one performance.
Since then, however, it has met with con-
siderable success in the provinces. This
revival gives us a new and a very pretty
Catherine Glover in Miss Sylvia Nelis,
who does very well in the part, consider-
ing that its enormous difficulties, both
vocal and histrionic, might well tax the
resources of prime donne of much more
experience than she can boast. Her
childishly demure, coquettish air suited
the lighter moments well, and she laughed
out her song of "Spring," with its picche-
tate, shakes, and bewildering roulades,
very prettily indeed. But the interpola-
tion of a great number—here and else-
where, particularly in the "mad scene"
—of extreme high notes was a mistake.
Miss Nelis certainly has a great range.
But, even in the finest light soprano,
notes in all are curiosities rather than
beauties, and as with other curiosities,
their value lies in their comparative
rarity.

The other change from the original cast
was in the part of the gypsy Mab, now
played by Miss Edith Clegg, who lent
it a valuable touch of poetry and romance.
As before, Mr. Webster Millar was at his
best as Hal o' the Wynd. He sang with
free, good tone throughout, and threw
himself into the blacksmith's griefs and
joys with a sincerity that would have
put life into an even more artificial char-
acter. His charming serenade was one of
the evening's chief successes. Another
was the immediately following "Drink-
ing Song" for the apprentices Ralph—a
piquant contrast—which was sung very
finely indeed by Mr. Foster Richardson.
Mr. Walter Hyde's handsome presence
and rich, ringing voice again made him
a fitting exponent of the Duke of Rother-
say. Mr. Powell Edwards is still ob-
sessed by the "Operatic Father" tradi-
tion. He insists that Simon Glover shall
have reached unsteady senility. Catherine
is 18. Why should her father be 70?
The red nose is another absurdity, better
dispensed with. Mr. Frederick Davies
was the small part of the Courtier, a
telling one, and Mr. L. J. Russell was
efficient as the Major-domo.

The chorists, singing rather roughly
at first, redeemed themselves later in the
gay Carnival scene, wherein the ballet
dances were encored. This was all to
the good, since it brought also a repeti-
tion of the delightful ballet music, of
which, played as perfectly as it was by
the orchestra under Sir Thomas Bee-
cham's direction, one could never have
too much.

LEAGUE OF ARTS FOR NATIONAL & CIVIC CEREMONY

PUBLIC MEETING AT HIS
MAJESTY'S.

If Sunday afternoon's programme may
be taken as a forecast of future perfor-
mances under the auspices of this newly
inaugurated League, then their success is
a foregone conclusion. An enthusiastic
audience listened attentively while Sir
Frank Benson, a tactful chairman, dis-
cussed eloquently concerning the aims of
the League and the need for its existence.
Incidentally, he announced that Admiral
Sir David Beatty and Lord Charles Beres-
ford, unavoidably prevented from attending,
had joined the roll of members. "We
artists claim our place in the reconstruc-
tion of our country" was a point well
made by Sir Frank, who told how our
gallant merchant seamen were to receive
a warm popular welcome on July 19, when
a pageant, "dressed and designed by the
League of Arts," would be held on the
Thames, in which the men who risked their
lives would take part.

Hundreds of singing men and women are
to serenade them from the banks with suit-
able songs, gathered from every corner of
the British Empire. He insisted that the
League represented all activities of our
virile and versatile race. Music, arts, and
crafts were all well cared for in the scheme
for re-creating a Merrie England. It was
hoped that song and dance, both folk and
national, would be revived in the open
spaces of our towns and cities upon every
notable ceremonial occasion.

Miss Maude Royden, of the City Tem-
ple, witty and eloquent by turn, declared that
a common impulse for the beautiful was
needed, and also a capable leader of the
movement. So far music predominated in
the League of Arts because "this adorable
place was a musical country once" in the
days of Geoffrey Chaucer, whose Canter-
bury pilgrims each carried a musical in-
strument or lifted up his voice in song.
In wishing the movement every success,
she pointed out that music was of immense
benefit on account of its value as a co-
operative force. Prebendary Gough con-
tributed a bright speech, and a more seri-
ous note was struck by Mr. Clem Edwards,
M.P., who pointed out the necessity felt
by the working classes for all that was
best and most beautiful in the arts and
crafts.

Dr. Stanton also spoke forcefully and to
the point.

The musical side of the afternoon was
well catered for by the Band of Grenadier
Guards in a patriotic selection conducted
by Captain A. Williams, M.V.O.; and also
as sympathetic accompanists of the
League's preliminary 250 voice mixed choir,
who contributed choral songs by Stanford,
John Ireland, the late Sir Hubert Parry,
Vaughan Williams, S. H. Nicholson, Holst,
Boughton Martin and Geoffrey Shaw, and
Charles Kennedy Scott, the choir being
under the respective batons of the two
last-named composers.

THE SHAKESPEARE FESTIVAL

Stratford-on-Avon Festival.

The programme for the Shakespeare
Festival at Stratford-upon-Avon, which
opens on Easter Monday, will include
"Twelfth Night," by Mr. Fagan's com-
pany; "As You Like It" (and also "Can-
dida"), by Mr. Nigel Playfair's company;
and scenes from "Coriolanus" and "The
Merry Wives of Windsor," in which Sir
Frank and Lady Benson and Miss Gene-
vieve Ward will appear. Sir Frank Benson
will also give a lecture entitled "British
Tommy and French Polka," in which he
will speak of some of the impressions of
the war he gained during his service in
France.

Following the matinee of "Twelfth
Night" on Shakespeare's birthday, April 23,
Lord Leigh will make the presentation to
Sir Frank and Lady Benson of the Strat-
ford tribute which has been devised in
their honour and in recognition of their
many years' work; and the net proceeds
of this performance will be added to the
tribute as a contribution from former
members of the Benson company, of whom
six or seven will take part in it.

The Shakespeare sermon will be preached
in the parish church on Sunday, April 27,
by Dr. Gamble, the Dean of Exeter; and
on the following night a partial return to
peace conditions will be made at what
already promises to be a very brilliant
Shakespeare costume ball in the Town Hall.

Old Vic's Shakespeare Festival.

The Shakespeare Birthday Festival at the
"Old Vic" is now in full swing. On
Easter Monday evening "The Taming of the
Shrew" will be given, followed by "A Mid-
summer Night's Dream" on Tuesday,
April 22 (the eve of the birthday), and re-
peated at 2 p.m. on the 23rd. The latter
performance will be treated as a children's
celebration, and will be marked by the pre-
sentation of a prize won by a member of
the "school" audience for the best essay
written on a passage from Shakespeare.

In the evening there will be a Shake-
speare revel, consisting of favourite scenes,
enacted by past and present members and
friends of the "Vic" Shakespeare company.
Other Shakespeare performances during
the week will be "The Merchant of
Venice" on Thursday afternoon, April 24,
at 2, and "Julius Caesar" on Friday at
7.30 and Saturday at 2.30.

THE EVERYMAN THEATRE.

"BIG PLAYS AND LITTLE
THEATRES."

In connection with the proposed rep-
ertory theatre at Hampstead, a number of
lectures have been arranged. The speakers
include Mr. George Bernard Shaw and Mr.
John Drinkwater. The first of the series
took place on Monday evening, when Mr.
Gilbert Cannon delivered an address at
the Institute, Hampstead Garden Suburb,
upon "Big Plays and Little Theatres." It
was a plea that England should take
the theatre as earnestly as Russia and
America were doing with the little theatres
that had come into being as a protest
against commercialism. We owed a duty
to the great men of the past. Our greatest
inheritance was the Elizabethan drama,
which was not accessible in its rightful pre-
sentation on the stage. The little theatre
we wanted was a place where there could
be intimacy; where an audience could be
subtly and delicately appreciative of the
best plays. The theatre was the place
where men and women could best learn
human nature. There they could learn it
through their imagination. In the next
ten years we had to build up a new society,
and he maintained that the theatre was
the finest medium for training people to
think collectively. It developed a mass
consciousness. He fantastically conceived
the time when we should have touring au-
diences, when Chicago would exchange
theatres with Hampstead. Then, he said,
would be made visible the invisible inter-
nationalism of artists.

EMPLOYMENT AGENCIES.

At a meeting of the L.C.C. Public Control
Committee on Friday, the application for a
new licence by Samuel Lipman and W. H.
Ball (A. Edwards), of Featherstone-build-
ings, High Holborn, for carrying on a
theatrical, variety artistes, and employees'
agency, was opposed by Mrs. Carrie
Phillips.

On the case being called, it was stated
that Mr. Ball was not in attendance, and,
in reply to the Chairman, Mr. Lipman,
the joint applicant, intimated that he did not
now wish to be associated with Mr. Ball in
the application for a licence.

The Chairman informed Mr. Lipman that
he would have to send in a new application;
and the hearing was accordingly adjourned.
Unopposed applications granted included
those of Arthur Robt. Eburne, Eburne's Dram-
atic and Variety Agency, Tottenham
Court-road, and Felice and R. G. Blackie,
Waterloo-road, theatrical and music hall
artists.

Lichfield Greenhill Bower.

It is interesting to learn that this his-
toric fixture, which has been suspended
during the war, is to be revived on Whit
Monday. It is probably the only surviving
instance of an ancient view of men-at-arms
and court of array, which it demonstrates
by a procession, including men in armour
and a multitude of accessories, and while
it attracts the modern paraphernalia of the
fair ground, is remembered as the once
central meeting-place of all that was fore-
most in a period reminiscent of the names
of Richardson, Holloway, Wombwell,
Mander, Clapton, Bennett, and Patch, and
a host of famous showmen. The forthcom-
ing celebration is to be regarded as the
Victory Bower.

As the company at the Court have been
playing continuously for six months, Mr.
J. Bernard Fagan has decided to close the
theatre during Holy Week. The theatre
will re-open on Easter Monday with a
special matinee of "School for Scandal."

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THE ACTORS' ASSOCIATION.

THE COCHRAN DISPUTE.

TOURING MANAGERS AND A.A. TO CONFER.

The situation regarding the dispute between the Actors' Association and Mr. C. B. Cochran has undergone little change during the past week. Mr. Cochran has not as yet signified his intention to accept the proposal for a conference made by the Council, and is now out of town over Easter.

Meanwhile arrangements are being concluded for the general meeting of the Association at His Majesty's on April 27, at which the Council is to move that after a certain date no member will play in a cast the whole of which is not composed of members of the Association.

The Touring Managers' Association held a brief meeting yesterday morning, at which Mr. Alfred Lugg, secretary of the Actors' Association, was present. The result of the meeting was that delegates of both Associations were appointed to meet in conference to be held to-morrow (Thursday).

A FAIR WEEK'S WORK.

SIR,—I think the letter of "Fair Play" in your last issue is getting very near to one or two important questions regarding the injustices of the business. We shall certainly want to know how many performances are going to constitute a week's work.

I believe the contract for seven performances was originated by the late Sir Augustus Harris, and caused quite a commotion at the time; but anyhow, if you wanted the contract you had to sign for seven performances, with half salary for all extra matinees. I have always thought this an injustice.

Now some managements are trying to work in eight performances. It is quite wrong, and as "Fair Play" says, there is no other trade, or profession, or community of people who would endure this. Why not an engagement of six performances, with one-sixth for all extra performances?

I find that the actors who have a certain amount of business acumen are well asking double their money for twice-nightly work, and it certainly should be so; but in many cases when an engagement is in prospect the managements very carefully forget to inform you that you are going to play twice nightly, and this fact only leaks out after you have started your tour. I enclose my card, and call myself—

COSMOPOLITAN.

A.A., 32, Regent-st., W., April 10, 1919.

SIR,—One of the greatest catastrophes that could happen to the profession would be for the A.A. officially to recognise eight performances as a week's work. For good reason—if there is to be a general sweep of unscrupulous conditions and nefarious methods—let it be wide, comprehensive, and lasting, six performances to constitute a week's work, all over to receive adequate remuneration. No settlement can be lasting if it is not equitable.

All success to the A.A., but to achieve that its portals must close upon those still outside. Why are they remaining out? It is partly due to the A.A.'s "Let 'em all come" in policy of strengthening its coffers and membership with a rapidly akin to picking blackberries in pre-war days, which is not only placing the opinion of the legitimate artists within its ranks in the minority, and turning a deaf ear to the cry which for years and years has protested against the entrance into the profession without due qualification of the beginner, but is actually recognising them with the official stamp of A.A.

Mr. Chevalier recently asked, What is to become of the revue artists, chorus, &c., when the craze is dead? From personal observation and knowledge I should say the majority will resume domestic work, perhaps in the service of one of the leading lights or commercial managers, perhaps—without doubt, I should say—as fully fledged A.A.s. In other comment on the "Let 'em all come" in policy is unnecessary. I think some method, other than the wrapping of the A.A.'s fundamental principle, could have been seized upon.

I sincerely hope the Council will have the courage to admit palpable errors and do their best to retrieve lost ground. It is possible the present membership "strength" of the A.A. will deny the Council of the power of reconstruction if it in any way affects their standing. In which event it is probable the Board of Trade would—independent of members' vote—accede to the Council's request to rectify errors in the A.A.'s constitution and rules, provided the reconstruction is in conformity with the inference implied by its title.

In your columns last week it was suggested that the A.A. should secure the profession's vote on its future policy. This suggestion—if acted upon—would perhaps be a better recruiter than the drastic action suggested.

More confidence in the A.A.'s ability to become the true voice of the legitimate actor, free from any other influence or power; confidence that it will not become a mere fabric, shifting from one quack to another until finally submerged, is required to draw within its ranks those still outside. I enclose name and address—

Yours faithfully,

R.

London, April 12, 1919.

ACTORS' ASSOCIATION MINUTES.

FRIDAY'S COUNCIL MEETING.

The usual weekly meeting of the Council was held at 32, Regent-street, on Friday, when there were present: Mr. Sydney Valentine (in the chair), Messrs. F. J. Arlton, Alfred Goddard, Henry Vibart, O. B. Clarence, A. Harding, Steerman, Norman McKinnel, Ernest Hendrie, C. V. France, Julian Royce, Sydney Paxton, J. Fleher White, Dawson Milward, Misses Lillian Brathwaite, Lucy Sibley, Lisa Coleman, and Mr. Alfred Lugg (secretary).

The minutes of the previous meeting were read and confirmed.

The chairman reported upon the meeting with the West-end managers on the subject of the standard contract, both the legiti-

PROPOSED UNION THEATRE.

TO THE EDITOR OF "THE ERA."

Sir,—With reference to the interview on the above subject which appeared in your last week's issue, I venture to draw your attention to a paragraph which may give rise to some considerable misconception.

As it now stands, I am made to say that the proposed Union Theatre could scarcely hope to pay the salaries obtainable in well-established theatres, so the idea of a "permanent theatre can be ruled out." For the words "permanent theatre" "permanent company" should be read. I feel sure that Mr. Norman McKinnel will join me when I state that our objective is most certainly the formation of an establishment which will come to stay, and not be one of those evanescent schemes which come and go "as wind along the waste, I know not whither willy nilly blowing."

To expect artists to remain permanently in a Repertory Theatre in these days is not a reasonable proposition. Filled with enthusiasm, as they may be, at the start, it is not fair to expect that they will remain impervious to offers of theatrical engagements far in excess of what the Union Theatre may be able to afford, and who can blame them? It was for this reason, therefore, that I advocated the principle of conscription of those who were elected members of the theatre—a system which would interfere as little as possible with their outside arrangements, and give them the opportunity of supporting a venture, the details of which have appeared in a more elaborated form in the columns of "The Actor."

In seeking the hospitality of your esteemed journal, in order to make the above point clear, I would venture to seize the opportunity of submitting that a scheme which provides a theatrical manager with material of proved worth, which is always at his disposal, except for the limited period of conscripted service, will, it is hoped, meet with his sympathy, good will, and hearty co-operation.—Yours faithfully,

ATHOLE STEWART.

The New Theatre, St. Martin's-lane, W.C.2.

SIR,—After carefully reading the proposed scheme for the proposed Actors' Repertory Theatre, my advice is to scrap the idea at once for the following reasons:—

1. They propose to pay reduced salaries.
2. They guarantee six weeks' work, with a maximum of twelve.
3. They do not mention payment for rehearsals.
4. They propose to introduce amateurs.

Either of these reasons is sufficient to kill the scheme, but all of them make it imperative.

The idea of paying reduced salaries, or, in other words, employing blacking labour, is an outrage on the part of a trade union. If they cannot pay full salaries, let them leave employing labour to those who can.

How many weeks' rehearsal do they propose for a six weeks' tour with a repertoire of new plays, four or six at least? One of Mr. C. B. Cochran's companies has just concluded an 18 months' tour, with three weeks' vacation, or 50 weeks per annum, and paying good salaries all the time. Can they compete with this?

The proposal to introduce amateurs to the profession is preposterous in the extreme. Every new recruit must of necessity out a more experienced actor, and if the recruit only earns £10 per annum, some other actor will have that amount less.—Yours faithfully,

RICHARD F. SYMONS.

98, Charing Cross-road, W.C.

April 11, 1919.

"BILLS O' JACKS."

Play in Six Scenes, by Alfred Denville.

Produced at the Royal Theatre, Oldham, on Monday, April 7.

Characters in the Pedlar's Story.

Parson Holmes Mr. W. Passmore

Abel Holmes Mr. J. Grant Anderson

Bills O' Jacks Mr. Frank Payne

Tom o' Bills Mr. Syd. J. Andrews

Red Joe Mr. Ralph Rawle

Patsy Mullins Mr. Leonard Tierney

Owd Kedlock Mr. Alfred Denville

Owd Kedlock Mr. Frank Caffrey

Owd Kedlock Mr. J. W. Schofield

Mother Sykes Miss Mary Wright

Miriam Miss Dorothy Love

Ruth Holmes Miss Hilda Beverley

Nan Miss Laurie O'Neill

Characters in the Play.

Adam Wrigley Mr. W. Passmore

David Jones Mr. Leonard Tierney

Sandy McInnes Mr. J. Grant Anderson

An Aboriginal Miss Mary Wright

A Pedlar Mr. Alfred Denville

The author has used as a basis for his play the tragedy of the Moorcock Inn, on the Holmfirth-road, Saddleworth, which occurred 67 years ago, when the two Bradburys, father and son, were found murdered in their wayside inn. After consulting various authorities, Mr. Denville claims to give in his play a common sense solution of the mystery. The play opens with a picture of a liquor shanty in the gold-diggings of Australia, in which a pedlar makes his appearance humming the "Holmfirth Anthem." A Saddleworth man hears this, and the pedlar tells him the tale of Bills O' Jacks from beginning to end, which is also the story of the play.

Mr. J. G. Anderson as Abel Holmes, the parson's son, and Miss Dorothy Love as Miriam, the burnplatter, played excellently as the lovers in the story. Mr. Alfred Denville greatly impressed the audience by his fine performance as the half-witted Patsy Mullins; also appearing as the pedlar from No Man's Land. Mr. J. W. Schofield made the best use of his opportunities as Owd Kedlock, and Mr. Frank Caffrey was amusing as Owd Kedlock o' Harroldale. Other characters were capably played by Messrs. F. Payne, J. Andrews, H. Maroney, and L. Tierney.

MR. HENRY AINLEY AT PINSBURY PARK.

In place of Mr. Owen Nares, unavoidably absent, Mr. Henry Ainley appeared at the N.S.L. concert at Pinsbury Park Empire on Sunday evening, and his recitation of several popular selections from his repertoire met with an enthusiastic reception from a crowded audience. The vocalists were Miss Agnes Croxton, who sang a new song, "Love Came Into My Garden"; Miss Marjorie Ayling, Mr. David Ellis, and Mr. Harry Kemp. Mr. Sidney K. Kelley played violin solos, and Miss Winnie Vaughan, Rupert Hazell, and Miss May Windsor also contributed.

"FANCY FAIR."

Musical Extravaganza, by Robert Courtneidge, Lyrics by G. H. Milburn, Music by Arthur Wood, Produced at the Hippodrome, Newcastle, on Monday, April 14.

Mr. Robert Courtneidge is to be congratulated upon his latest production, "Fancy Fair." At the conclusion of the first performance on Monday evening the artists, one and all, were accorded ovations that showed the large audience had thoroughly enjoyed the entertainment. The well-written lyrics of the new musical extravaganza are from the clever pen of Mr. G. H. Milburn, whilst Mr. Arthur Wood, the composer of the music, has scored an undoubted triumph, having reached, from start to finish, a very high standard of excellence. There are no less than three stories, each separate and complete, told in the extravaganza. The opening scene shows the soldiers' billet, and as each of the stories is supposed to be told by one of the three friends, the scene reverts between each story back to the billet scene.

The first story, told by Alf, tells of how Joe had £200 left to him. His desire was to bank the money, but his friends, Alf and Bill, persuaded him to take them to Paris for a week-end. In the hands of rookies they are soon fleeced right and left. Episode 2 tells of how Dick went out to the front, leaving his girl in the charge of a guardian, who endeavours to betray his trust whilst her sweetheart is away, and in consequence, the lady leaves her supposed protector. The soldier returns and meets the scoundrel, and on learning the facts he is just going to kill him when he hears his lady love singing outside in rags. A happy re-union brings down the curtain.

The third tale tells of the adventures of the three friends in the East. Here they break into a harem, creating for themselves no little trouble with the Sultan, and finally escape with the girls. Each episode has a full complement of songs and dances, whilst exceptionally good fun is quite one of the features of the piece. The three chief scenes—a restaurant in Paris, the East-end of London, and the inside of the harem—are amongst the best colour creations yet seen in the provinces, and hearty and prolonged applause greeted each in turn. New and lovely dresses, always in perfect harmony with the setting, added immeasurably to the beauty.

Mr. Courtneidge has gathered together a cast that present the work admirably. Mr. Harry Roxbury is the chief comedian, and he never misses an opportunity of keeping his audience in the happiest possible frame of mind. In his efforts he receives wonderful assistance from Mr. James Salter as Joe, and Mr. Fred Wolgar as Bill. George and Mackie are very thorough as O'Reilly; J. C. Russell does splendidly as Mackay; B. Binkley, Mr. Chas. D. Wood scores a success, and Mr. Horace Percival makes a hit as the sergeant in the billet scene, as the duke in the restaurant, and as the Sultan in the last act. Miss Ouida MacDermott achieves a personal triumph in the two parts in which she appears; whilst Kitty Emson won rounds of applause for her clever acting, sweet singing, and dainty dancing. Miss Mildred Telford, an Irish lady, makes her stage debut in England, and in every way she fitted perfectly the part of Alice, Dick's sweetheart, in the East-end scene. For her vocal number, "In My Dreams He Speaks to Me," she was encored again and again. Other artists calling for mention are Margot Clingwell, Alma Jones, Douglas Wylie, and Marcel Florian. Quite a number of delightful songs are introduced. "In Spain," Miss MacDermott's first number, was warmly received, though she probably scores her greatest triumph with "I am Queen of the Harem," a splendid number rendered in an admirable manner. Two duets, in which Miss MacDermott and Mr. Roxbury make a tremendous hit, are "Not Yet" and "When Cupid Comes Tapping at the Door." Miss Kitty Emson captivated everyone with her song, "I Just Dance," and also in the duet with Fred Wolgar, "Love is Just the Same." Mr. Harry Roxbury has an engaging comedy number, "We've Been Out in Flanders"; Mr. Charles Chamier scores heavily with "England, My Homeland," and "Just for an Hour," as does Mr. Horace Percival with "I Tried to Think." The beauty chorus is powerful and well trained, and the orchestra, under the baton of Mr. Astley Richards, rendered the music in fine style. The dances, arranged by Albert le Fre, are one and all dainty, and, what is more, well executed.

"OH, LA! LA!"

Reveries Comedy, in Three Scenes, Produced at the Hippodrome, Margate, on Monday, April 7.

Tommy Tinkle Mr. Bob Selvidge
Winnie Roke Miss Ida Taylor
Spirit of Revue Miss Ely Hartley
Kitty Miss May Barnes
May Miss Nora Clarke
Nora Miss Hilda Morris
Pearl Miss Violet Carmen
Lady Molly Miss Robin Selvidge
Signor Caruso Signor Mario Mariani
Peter Wee Georgie Harris

The plot of "Oh! La, La!" is based on the slackness of trade experienced by a firm, the proprietor of which turns it into an agency for the recovery of lost treasure. A scheme is hatched, by which Lady Molly is to be robbed of her diamond necklace, valued at £5,000, by the proprietor, Tommy Tinkle and Peter, who, with Lady Molly, are to share in the insurance money. The late arrival of Tommy on the scene to witness the robbery and to capture the two robbers, who are to escape on the way to the police station, causes the failure of the scheme and the appearance of the police on the scene. Their next venture is as house agents, which is equally unsuccessful, and the third scene is more or less fantastic, and a mixture of singing and dancing and comedy.

Signor Mariani sings well, Peter, Winnie, and others have some excellent vocal numbers, and Tommy causes a deal of merriment as the conductor of the orchestra in Lady Molly's song, "It Won't Be Long Before the Boys Are Home Again." The chorus is a well-balanced one, tastefully dressed, and the dancing of the Oh, La, La, Girls is distinctly good. A novel turn is provided by Rennie and Roxbury with their rag-time and other tunes played on old tin cans.

"MONSIEUR BEAUCAIRE."

New Romantic Opera, in a Prologue and Three Acts, by André Messager, Produced at the Prince of Wales Theatre, Birmingham, Monday, April 7.

Monsieur Beaucaire Marion Green
Philip Molyneux John Clarke
Frederick Bantison Lennox Pawle
Rakell Spencer Trevor
Francis Evan Servais
Duke of Winterset Robert Parker
Beau Nash Robert Cunningham
Twinbrake Dennis King
Capt. Badger Percy Carr
Joffitt Harry Frankiss
Bickitt Leigh Ellis
Marquis du Mirepoix Evan Servais
Lucy Alice Moffat
Countess of Greenbury Violet Jerome
Girl Rene Morrell
Lady Mary Carlisle Maggie Teyte

It is a long time since any more exquisitely dressed production has been put on the stage than "Monsieur Beaucaire." The three principal scenes are triumphs of delicious colour harmonies, which will make the town talk when the opera is brought to the Prince's Theatre, as it will be on Saturday next, the 19th inst. Percy Anderson's eye for beauty has never seen anything more enchanting. As to the musical structure of the work, it will not disappoint Messager's innumerable admirers in this country. It has the distinction of musicianly workmanship, a suavity which is not inconsistent with virility, and a command of the resources of chorus and orchestra that is exercised with delightful judgment. The composer was unable to conduct in person owing to indisposition, Mr. Kennedy Russell officiating.

The opera had the advantage of an unusually finished rendering for a first production. Miss Maggie Teyte was very heartily welcomed on her return from America, and reciprocated the cordiality of her Midland friends by a performance which was marked by warmth of colour controlled by the artistry which always characterises her work. She has several charming songs and duets. Miss Alice Moffat was also heard to great advantage. Special interest centred in the appearance of Mr. Marion Green, an American baritone, who was making his first bow to the public. He has a rich voice, which he knows how to use. The part of Beaucaire, with its truculent gallantry, sat well on him, and as time passes will no doubt attain more clearness of outline in one or two particulars. Those who have enjoyed Mr. Robert Parker's work in grand opera will be prepared for his success as the Duke of Winterset.

The chorus has a pre-war robustness and balance, and is entitled to a full share of the credit for a fine performance. Two minuettes were very charming features. The various scenes laid in the gorgeous days of powder and brocade have picturesque movement both in the texture of Frederick Lonsdale's libretto and in the externals which Messrs. J. A. E. Malone and Willie Wärd have given them. The Wateau scene is conceived in admirable taste, and the costumes as a whole are a feast for the eye. The piece is seasoned with some very good wit and happy colloquialisms.

STAGE SOCIETY PRODUCTION.

"THE FAITHFUL."

A Tragedy, in Three Acts, by John Masefield, Produced at the King's Hall on Tuesday, April 15.

Asano Murray Carrington
Hazama Herbert Grimwood
Shoda J. Adrian Byrne
Shoda Miles Maitson
Third Ronin Frederick Harker
Kira Hubert Carter
Sagisaka Joseph A. Dodd
Kamei Lawrence Hanray
Honzo J. Leslie Frith
The Envoy Brember Wills
A Youth of Kira's Palace Harold Bedford

Second Ronin Gerald Hamer
Fourth Ronin Ernest Meads
Fifth Ronin Ernest Warburton
A Poor Girl Lillian Yates
Lady Kurano Evelyn Walsh Hall
A Captain of Kira's Guard Leslie Faber

A Herald Frank Cochrane
Chikara Tom Nesbitt
Ono Stanley Arthur
A Woman of Kira's Palace Colette O'Neil

Mr. Masefield is responsible, in "The Tragedy of Nan," for one of the great plays of our time, and this tribute makes it easier to say that in "The Faithful" he has not succeeded in giving us another. It is more difficult to discover why it failed to touch us. Possibly this story of a dead Japan of two hundred years ago is too remote for a Western mind, but in the hands of the dramatist the tragedy should have been as real and inevitable as the fate of Oedipus, or the death of Nan. Instead, after the first of the three and a-half hours of the play it became tedious, and we began to long for the end and to feel that when it becomes tedious ceases to be art.

The failure lies partly in Mr. Masefield's attempt to encase his good, crisp English in a Japanese method, and partly in the slow, monotonous manner adopted by some of the actors in speaking the lines. The last two acts are much too long. They take up more time than their share in the plot warrants. Kurano's drunken fit, a subterfuge to escape arrest, might well be shortened, and the earlier incidents in the third act retard the inevitable climax unnecessarily. The climax is the death of the Lord Kira, a covetous and crafty man who had stretched out his greedy hands to the peaceful hands ruled over by Lord Asano. Owing to the latter's unorthodox views, his suit at law had failed to prevent Kira's treachery. There is a final appeal to the Envoy from the Presence, which by a trick of Kira's leads instead to Asano's death. The rest of the play shows how the Lord Kurano and a small band won vengeance, although it must lead, as it does, to their own deaths. Asano, as played by Mr. Murray Carrington, was a fine study of an upright, fearless man tracked down by fate without an appeal. His friend and counsellor, Kurano, was excellently acted by Mr. Herbert Grimwood. It was a well-sustained, passionate piece of work, and in the second

The Ideal Beauty.

WHAT IT IS, AND HOW TO POSSESS IT.

By "ESTELLE."

DO you know what it is like to read a novel—one that begins with a heroine whose charms are not enumerated, but whose personality and environment seem to have some resemblance to your own? And then, on page four or five, to find something of this sort: "Her (the heroine's) hair rippled in soft, shining waves round her delicately lifted face. She had one of those peach-like skins that never seem to roughen or to burn. Her eyes were hidden at the moment under long silken lashes, but a dimple hovered at the corner of her red mouth, as she pulled a rose to pieces between her white hands"—and so on.

At this point, if you are analytic, you begin to compare this exquisite creature with yourself. With what results? To find that you are hopelessly at a disadvantage, and that you are lucky if you can find one point in your looks that can vie with her fictitious charms. The story loses half its interest; you are no longer identified with the heroine.

But has it ever occurred to you that with a little patience and perseverance, that flowery description, with one or two slight alterations, might be applied to YOU? YOU CAN'T HELP YOUR FEATURES—BUT you can help your skin, your hair, your hands—and that is something. Look carefully at the description of your heroine. Nothing is said about her features, unless you count a dimple as a feature. Let us be systematic.

Her hair is described as "rippling in shining waves." "YOUR HAIR WOULD BE JUST AS PRETTY" if you would shampoo your hair with staxal instead of that common soap or manufactured "wash," that is ruining it with at present. If, owing to your unkempt treatment, it is thin and inclined to fall at the ends, you should try this simple home recipe. One package boraxum, obtained from any chemist, mixed with 1 pint bay rum. Boraxum possesses wonderful properties of renewing the strength of the hair, and giving it a natural colour of the hair. "Peppars," you say, "this is all very well." Admitted that these preparations make the hair thick and glossy, how can anything but nature, or hot irons, produce rippling waves? Have you never heard of silmerine?

A little liquid silmerine applied on the hair before going to bed and brushed out in the morning, will transform your straight locks into the most bewitching tight curls or fascinating "kinks," according to the amount used and your individual tastes.

To return to our heroine. "How can I ever accomplish a peach-like skin," you ask in despair, "and having secured it, how render it impervious to roughness and sunburn? No, it is too much." Nevertheless, there is much TRUTH IN OLD FOLK VERBS, and when you do glibly quote "Beauty is but skin deep," do you realise that you are stating a solid, undeniable fact—one on which a whole philosophy of beauty has been based?

Below a skin that may be blotched, roughened, and discoloured, is a complexion as clear and as fresh as a little child's. But how remove the ugly outer layer, the pores of which are clogged with waste matter? The skin is a delicate fabric, and no force must be used. Merciful wax, which contains oxygen, will, if applied like ordinary cold cream, invisibly absorb the ugly outer cuticle, leaving the lovely new skin in all its glory. To protect this delicate skin from the devastating effects of wind and weather, bathe the face and neck with a little camelline dissolved in water, which will form the lightest of films over the complexion, at the same time giving it the much-coveted "peach-like bloom."

As to the long silky lashes, a little menthol rubbed into the roots of the lashes with the tips of the fingers before going to bed will work wonders. If your hands are not as white as you would wish, a little lemon juice will remove bad stains, and bicarbonate jelly will take away all redness and chapping.

A week or two of this treatment will make that description applicable to you. If you sit and pull a rose to pieces, any critical observer will have time to notice charms in you which attract the closest attention, and which will bear the closest scrutiny.

act a pitiful picture of a man broken by the loss of his friend and master. A real touch of character and individualism was introduced by Mr. Hubert Carter into the part of Kira. He was such an ingratiating villain. As the Envoy Mr. Brember Wills gave another of his arresting and beautiful studies of an old man a little tired of this world and ready for another. Mr. Joseph A. Dodd was thoroughly of the spirit of the play as Sagisaka, Kira's unscrupulous counsellor; and Mr. Lawrence Hanray acted well as Kamei. Clever pieces of work were given by Mr. Miles Maitson, as Shoda; Mr. Leslie Faber, as a captain of Kira's guard; and Mr. Stanley Arthur, as Ono.

There are only three women in the play, and tragic figures they were made by Miss Lillian Yates, Miss Evelyn Walsh Hall, and Miss Colette O'Neil. The Five Ronin were played by Mr. J. Adrian Byrne, Mr. Frederick Harker, Mr. Gerard Hamer, Mr. Ernest Meads, and Mr. Ernest Warburton; and Mr. Alfred Harding, Mr. J. Leslie Frith, Mr. Frank Cochrane, and Mr. Tom Nesbitt did well in smaller parts.

The two scenes were very attractive, decorative schemes by Mr. Norman Wilkinson, of Four Oaks, and the play was produced by Mr. Frank Cochrane.

BIRMINGHAM REPERTORY THEATRE.

The performance of "Everyman" on Monday evening was worthy of the Birmingham Repertory Company in every way. Such a production has many lurking dangers, and it rebores to the credit of both producer and company that for the most part the many pitfalls are avoided. Miss Dorothy Massingham is to be congratulated on her rendering of the rôle of Everyman. In presence, intonation, and reverence her performance is one of real beauty. She bears the chief burden of the acting, and to her belongs the chief honour of a fine performance. For the remainder of the cast it may be said that the majority are adequate, while several are excellent, notably Knowledge, Death, Goode, and the Messenger; and though a few minor defects might be detected, there is no doubt that the large audience on Monday night was impressed with the reverent dignity of the representation.

BIRTHS, MARRIAGES, DEATHS.

DEATH.

Allen.—Suddenly on April 12, at Commonwood House, Chipperfield, Herts., William Edward third son of the late David Allen, J.P., Belfast, in his 59th year.

MOSS' EMPIRES, LTD.

Managing Director—Mr. FRANK ALLEN.
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These calls are communicated by the management for the convenience of artists without prejudice.

**CALLS FOR MONDAY,
APRIL 21, 1919.**

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—George Formby, Daisy Wood, Kramer and Morton, Willie James and Doran Sisters, Fred Breslin, Rubani Trio, Sammy Shields.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—"Hotch-Potch."

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—"Stunts."

ALEXANDRA THEATRE, STOKES NEWINGTON.

BROADWAY T., NEW CROSS.
Picture entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—Grook and Partner, Max Daweski, Jack Pleasant, Johnson Clark, Dalmere's Table Circus, Ida Barr, Paul Gordon, Joseph Cheesman.

EMPIRE, SWANSEA.
Rehearsal at 1 p.m. for:—"Jack in the Box," Victor and George, The Romany Girl.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—Mile. Margot, Easie, Boum, Happy Tom Parker, Rich Taylor, Paul Mails, Tom Davies Trio.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for:—Artists as booked.

Will Artists kindly note that the Cardiff Olympia has the Cardiff Hippodrome, and no Variety Agent has the Sole Bookings of the former Theatre.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—"On the Wing."

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—Ella Shields, Rinaldo, The Jovers, Mannel Vega, Carrie Laurie's Jovialis, Harry Ford.

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—Kirby and Hulton, Pimple, May Henderson, Fred Curran, Damoski, Arthur's Model Mads, Peter Bernard.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—George Mozart, J. H. Scotland, Arayama, Phil Rallis Trio, Harry Shirley and May Ransome, Carr Lynn, Hay and Crawford.

(Matinee, Monday at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—Marie Ambrose and Co., Magini, Petite Nina and Seals, Permaine Bros., Bronx Grove, Frank Benson, Herbert Cave.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—Joe Archer, Wiper, James Curwell.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—G. H. Chirwin, Roxy La Rocca, Eric Randolph, Chas. Norton, Sam Hilton, Famous Monzos, Harry Claff.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—"Happy-Go-Lucky."

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE HALL, WALSALL.
Rehearsal at 1 p.m. for:—Com. as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—Com. as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—Com. as booked.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—Irene Vanbrugh and Co., Zaleski, Joe and Willy, Royal Bartle Quartette, Gus Harris, Rolf Slater, Yvonne Granville.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—Cruikshank, Beaumont Collins and Co., Hal Wright, Delson Trio, Edgley and Dawe, Fuji Family, Manny and Roberts.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—"Box o' Tricks."

GRAND PICTURE HOUSE, WALSALL.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—The Great Raymond, Torino, Harry Hemsley, Naughton and God, Ernest Hastings.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—Albert De Courville's Sketch "It," Harold Heath, Winifred Ward, Morgan, and Burke, Tom, K. Finglass, De Guchi Troupe.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—"A Week End," Jack Sterzel, W. F. Frame.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—Lake and Barrasford, The O'Ormondos, Madge White, Rene and Godfrey, Charles Eard, Will Gardner, Yamagata Troupe, Les Novacels.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—Com. as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—Com. as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—Com. as booked.

(Managing Director, Richard Thornton.)

EMPIRE HALL, WALSALL.
Rehearsal at 1 p.m. for:—Com. as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—Com. as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—Com. as booked.

PROVINCIAL CENTRES.

BIRMINGHAM.
PRINCE OF WALES—P. Moss' Empires, Ltd. of Wales' Theatre (Birmingham), Ltd.; G. M. Mr. Philip Rodway, A. M. Mr. G. D. Bradbury—Mr. H. E. Maithy was so favourably known to Birmingham playgoers for his insight into character and mordant humour that his comedy, "A Temporary Gentleman," presented by Messrs. Herbert Jay and Frank Littler for the first time on the local stage awakened keen anticipation, and the admirable performance of the play given by Messrs. Gordon Ash, Arthur Vozin, Page Lawrence, Richard Fielding, Misses Alice Mansfield, Josephine Middleton, Hope L'Estrange, and their associates fully realised expectations.

ALBANY, P. & M. Mr. Leon Salberg, A. M. Mr. W. F. Guest, Mrs. D. Mr. Herbert Barnes—Its long pantomime season over, the Alexandra returns to the regular weekly bill with "The Pride of the Regiment." This is ultra, P. G. Kimbrey's dramatization of social phenomena following in the wake of the war, a play with heart interest and the spice of comicality with which she knows how to lighten the burden of sentiment.

Mr. Beric Hamersley as the young soldier whose earlier loyalties have been overruled by his new experiences, makes an effective pivot for the play, and he is capably supported by Messrs. Harry Cullenford, E. Edmund Wildash, Louis Nanton, Misses Constance Glenabyn, Louie Adair, and others.

EMPIRE—P. Moss' Empires, Ltd.; R. M. Mr. Harry Raymond; Asst. M. Mr. Philip Rodway.—The effervescent effusion "Bobo" is the main feature at the Empire, with Ida Crisp and Charlie Bell in the leading parts. Joe O'Gorman likewise figures in the bill, which is further augmented by the clever Nelson Trio and Daisy Taylor.

BOOTS, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 469, Moseley-road; Colmore-row, and Bull-street.

EDINBURGH.
EMPIRE PALACE—P. Moss' Empires, Ltd.; M. D. Mr. Frank Allen; R. M. Mr. T. Aynsley Cook; Mrs. D. Mr. James Howard. Stanley Kirby and Harry Hudson top this week's bill with a cheery turn of humour and harmony; Pimple and his company, including Joe Evans, appear in the lively burlesque, "Father"; Talbot O'Farrell makes his usual happy hit as an Irish entertainer; Fred Curran scores as a popular comedian; May Sherrard is quite at home in a pleasant comedienne interlude; and the Havanna Troupe do famous feats of acrobatic tumbling.

LYCEUM—M. D. Mr. P. Wyndham and Mr. Geo. T. Minshall; G. M. Mr. P. L. Howat; Mrs. D. Mr. E. J. Rogers.—Mr. Alfred But's company is paying a return visit here with "The Lilac Domino."

THEATRE ROYAL—P. Moss' Empires, Ltd.; M. D. Mr. P. Wyndham and Mr. Geo. T. Minshall; G. M. Mr. P. L. Howat; Mrs. D. Mr. E. J. Rogers.—Mr. Alfred But's company is paying a return visit here with "The Lilac Domino."

KING'S—P. Moss' Empires, Ltd.; M. D. Mr. A. Stewart Cruikshank; A. M. Mr. J. Anthony Henderson; Mrs. D. Mr. A. Douglas Wilcox.—The brilliant, particular star in this week's bill is Neil Kenyon, in a budget of old and new songs; Sidney Black, an accomplished dancer, calls forth enthusiastic applause; and the programme is further strengthened by Sidney, illusionist; Mr. Hymack, comedian; Mr. Bertram Southwood, his pink lady and a piano; and Mr. Harry Atkinson, the Australian Orpheus.

BOOTS, The Chemists, 102, Prince's-street.

LEEDS.
GRAND—P. Theatre and Opera House Co., Ltd.; M. D. Mr. John Hart; G. M. Mr. Wynn Miller; Mr. Robert Courtneidge's company in "The Man from Toronto," is proving very acceptable fare here.

ROYAL—P. Mr. Francis Laidler; R. M. Mr. Lindsey Edwards.—That popular evergreen, "A Royal Divorce," is being staged once more by Mr. W. W. Kelly's company.

QUEEN'S—P. Palace Theatre Co. (Leeds), Ltd.; R. M. Mr. William E. Hague; Mr. W. V. Garrod's company, in "The Heart of a Thief," is a strong attraction here.

EMPIRE—P. Moss' Empires, Ltd.; R. M. Mr. Jos. Nelson.—The Wylie-Tate production, "Fading Show of 1919," featuring the ever-popular Ella Retford, is drawing large houses.

HIPPODROME—R. M. Mr. Bertram J. Brown; Mrs. D. Mr. Herbert W. Lister.—Another Wylie-Tate production, "The Follies of 1919," is being staged here, and Jimmy Learmouth is a feature in it. Other star turns are Annie Croft and the one and only Jimmy Glover.

CITY VARIETIES—P. Palace Theatre Co. (Leeds), Ltd.; R. M. Mr. H. Vernon Hague.—The Hopkins, the Welsh humorist; The Big-Timers; Eva Lynn, vocalist; Kit Keen, comedian; Elsie Normans, male impersonator; Bartie, cycling equilibrist; and Harry Balcon, the blasphemous blacksmith.

BOOTS, The Chemists, 7-9, Bond-street; 112-114, Briggate; 39, Boar-lane.

GLASGOW.
THEATRE ROYAL—M. D. Messrs. F. W. Wyndham and Geo. T. Minshall; B. M. Mr. Harry F. Ashton.—For two weeks Messrs. J. L. Sacks, Ltd., produce the spectacular operette, "Shanghai," which takes a high place among recent attractions. The principals in the cast include Miss Nellie Sallis and Miss Elsa Bliss, the favourite vocalist, Mr. Ian Colquhoun, Mr. Kenneth Ware, and that quaint comedian Mr. Joe Nightingale.

PAVILION, LTD. M. Mr. G. Kirkpatrick.—The management here have secured half-a-dozen of the favourites from the Princess' pantomime, and with Sandy Powell, Lillie Lemaine, Raie and Rosie Walters, and Macgregor and Hood, the fun is kept going well. In addition the fun is kept going well. In addition the fun is kept going well.

Barrymore Players give an enjoyable song-scene, "Tally Ho!" Rene Maxwell proves herself a vocalist of merit. Fitzallen is an amusing comedian, and Jenkins Bros. and Walter Wade add to the interest of a first-rate programme.

KING'S—M. D. Messrs. F. W. Wyndham and Geo. T. Minshall; B. M. Mr. Hugh Macfarlane.—The Comedy Theatre success, "Bubbly," is being staged here for the first time this week, and with Miss Ivy Tressant, Miss Kathleen Martyn, and Mr. Edmund Russell in the principal parts the show affords a capital night's entertainment.

PRINCESS—P. Mr. Rich Waldron; M. Mr. Hugh Murdoch.—On Monday, Allington Charlesley's Opera Company opened a short season with "Il Trovatore," which was capably rendered and well received.

METROPOLE, LTD.—M. D. Mr. Arthur Jefferson; R. M. Mr. Amand Mascard.—Miss Dot Stephens and company are presenting the drama "Dope," which is capably acted by a well-selected company.

COLISEUM—P. Moss' Empires, Ltd.; M. D. Mr. Frank Allen; R. M. Mr. L. J. Baxter.—A popular company is headed by Gilday and Fox, in their new comedy sketch, "The Hebrew Specials." Other well-known artists are J. H. Scotland, in song and comedy; Sisters Colley, vocalists and instrumentalists; Walter Roy and Co., in the Scotch comedy sketch, "Mr. Clancy's Advice"; Harry Taft, American comedian; The Enzers, soldier juggler and sword expert, assisted by Clarice, lady jiu-jitsu champion; and Manuel Vega, in a comedy act.

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Car-rots.

GEORGE BASS.

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I Wanted Love.

(But All I Got Was Sympathy). Sung by Miss NORA DELANY.

LIGHT COMEDY & RAGS

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G. H. ELLIOTT.

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Applications for Engagements by Artists or their Agents must be addressed to Head Office. State salaries required for (a) West End, (b) Suburban, and (c) Small Provincial Halls. A list of existing engagements must be enclosed. Artists are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents. Silence a polite negative.

Artists desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinees are held every Wednesday at the Empire Theatre, South Shields, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Notes—These Matinees are discontinued until further notice.

Engagements of Artists are subject to cancellation if the following requirements are not observed:

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artists must attend rehearsals, no deputies being accepted.

(3) Press Matter and Photos. Star Artists, Feature, and Specialty Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with an interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artists and Agents. When an Artist or Act having previously played upon the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artist that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the Managing Director or Business Manager, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment. The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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THEATRICAL GOSSIP.

The Standard Contract at Hand—Threatened Ibsen Boom—Vampires at the Footlights—Novelties at the Scala.

Actors' Association's Marvellous Growth.

Negotiations between the Actors' Association and the Society of West End Managers, we learn, are proceeding satisfactorily, and there is every reason to believe that the Standard Contract is almost an accomplished fact. We hope that its full acceptance will coincide with the coming of peace.

The Actors' Association is continuing to grow out of all conception. At last Friday's council meeting a record was again attained, the nominations for membership totalling 162, beating by about two score the previous highest.

The all-union companies are keeping pace with the growth of the Association. Fifteen touring companies are 100 per cent. union, and in the remainder the percentage is very high. Of the West End companies ten at least are 100 per cent. union.

We are asked to say that, in view of the general meeting called to discuss the all-union cast on the 27th, the meeting fixed for yesterday to pass a death levy amendment was postponed.

Ibsen Impending?

Are we in for another Ibsen boom? It would seem to be so. According to information received, in the first place, not only is the long-talked-of appearance of Henry Ainley as Peer Gynt now being fixed by Manager Gilbert Miller to take place—evidently at the St. James's about the end of the year—but there are others imbued with Ibsenic ambitions.

Among these may be mentioned our latest Juliet, Miss Doris Keane, who just now confessed to the present writer that she yearns to play Hedda Gabler. Miss Iris Hoye seems to have a fancy to figure as Hilda Wangel, and apparently Miss Constance Collier has her eye—or one of her beautiful eyes—on some few of the Ibsenic "heroines."

Moreover, James Bernard Fagan is once again contemplating a Court Theatre revival of Ibsen's "Rosmersholm."

Other Ainleyan Arrangements.

Our Ainley, however, is not going to confine himself to Ibsen. Before playing the Peer Gynt of the Norwegian "Master," he will devote some attention to a Muscovite "Master," namely, Tolstoy. It was called "The Living Corpse." It seems likely, however, to be re-named, "The Depths," which title will, there is good reason to believe, also be changed to something less dismal. Mr. Ainley will likewise appear (also in association with Mr. Milne) in a play—an American specimen—having Molière for its hero. Likewise as Mark Antony, and (what many of us have known he has long yearned to enact) Hamlet, Prince of Denmark.

It may be, however, that we shall see the exponent of "The Moody Dane" methods—Jerry Ainley, namely, Mr. Arthur and lasting a week's well.

First "Molière" at the St. James's.

The lamented Sir George Alexander appeared as Molière in the St. James's early in his management of that theatre. The play was written by Walter Pith, and was named after the great French dramatist—that is, after his stage name—for his private name was Jean Baptiste Poquelin.

Vanquished by a Vampire.

When Potash and Perlmutter reappear in London in their new play-vehicle, "Business Before Pleasure," at the Savoy next Monday evening, it will be found that poor little Ab Potash is likely to be vanquished by a Vampire! This awful being is really a character enacted by a lovely leading lady whom Potash has been compelled to engage for a series of film plays—a line of business which he and his partner have been running since giving up their tailoring enterprise.

The Vampire Siren nearly causes the total wreck of poor Potash's peace of mind—especially in a matrimonial sense, when suddenly—but for the sequel you must wait—and see on Easter Monday evening.

Vampires of the Past.

Before this horrible person, the Augustus York and Robert Loward comedy, there have been several more or less vexatious Vampires on stage. The late "Teddy" Lonnen played a Vampire Viscount (with song, "I'm a Vampire Who Can't Keep His Hair On!") in Richard Henry's burlesque-melodrama, "Frankenstein," at the Gaiety over thirty years ago, with Nellie Farrer in the name-part and Fred Leslie as Frankenstein's Mechanical Man. Not many years after there was a Vampire Woman in that gruesome drama, "A Fool There Was."

The Scala Future.

Mr. Matheson Long will terminate his season of "The Purple Mask" at the Scala Theatre on Saturday, April 26, and on the following Thursday, May 1, Mr. F. J. Nettelford will present "The Black Feather," a modern romance of the Secret Service, by W. A. Trueman.

It is rumored that one of Mr. F. J. Nettelford's later productions at the Scala will be "Pygmalion and Galatea." As yet, however, Mr. Nettelford, when questioned on the subject, said he had many things in hand, but could not make a definite statement until his plans had matured.

D'Oyly Carte Blacked.

Mr. Rupert Carte informs us that he is preparing to send on the road a duplicate D'Oyly Carte Opera Company. The present touring company is fully booked up for three years at forty-eight weeks in the year. Mr. Carte has just appointed as his business manager Mr. Richard Collett, who was for some years past business manager for Mr. Dixie Beaucault.

Albert's Looking-Glass.

Exactly three centuries and a quarter ago there was "A Looking-Glass for London and England." It was a kind of metropolitan mirror-play by Robert Greene and Thomas Lodge, who were both exceedingly jealous of a then thirty-year-old fellow-dramatist by the name of William Shakespeare. Now we are to have a Looking-Glass for London at the Little Theatre—

erroneously described in one of last Sunday's papers as "the Adelphi." Mr. Albert de Courville is providing this mirror at the suggestion of Sir James Barrie, and will use it as a curtain, or act-drop, at the tiny playhouse in John-street.

The Martin Harvey Spring Tour.

Edinburgh always had a warm regard for Mr. Martin Harvey, and last week's result at the Lyceum Theatre showed all records broken, with a particularly warm reception for Maeterlinck's play, "The Burgomaster of Stillemonde," in which it was agreed that Mr. Martin Harvey won a conspicuous triumph. This week the Harvey Company are spending at the Gaiety Theatre, Ayr, and on Monday next they come South to H.M. Theatre, Carlisle. Visits to Huddersfield, Bradford, and Hull complete the tour.

Mr. and Mrs. Martin Harvey gave an afternoon concert at the Edinburgh Lyceum last Thursday, in aid of the College of Nursing. The event was a great success, and nearly £200 accrued. Mr. Martin Harvey recited, and Mrs. Martin Harvey and the Marquis of Linlithgow gave addresses. Mr. Frank B. O'Neill organised the event, which, as programme contributors, also engaged the talents of Miss Mary Gray, Miss Marie Linden, Miss Joan Singleton, Miss Dorothy Goldie-Scott, Mr. Fred Grove, and Capt. MacRobert.

On Friday afternoon Mrs. Martin Harvey journeyed to Glasgow to speak on behalf of the Dr. Elsie Inglis Memorial at a special matinee at the Alhambra.

A Tale of Fair Kashmir.

This (Wednesday) afternoon Miss Doris Barrington will present—previous to its production on the vaudeville stage—a stage setting of "On Jhelum River," a Kashmiri love story in three scenes, written by F. John Fraser, with music by Amy Woodforde-Finden, composer of the "Indian Love Lyrics." The action takes place in Kashmir between dawn and sunset.

The "Actor" for April.

The April issue of "The Actor," the official organ of the Actors' Association, is remarkably well got up, and has quite a Thespian touch about it. The front page is filled with a clever humorous poem by Arthur Wimperis, and in the following pages Mr. Athole Stewart discusses the "Home of a Union Theatre," began by Mr. Norman McKinnell.

Miss Phyllis Neilson-Terry.

"The Era" learns that the statement in a Sunday newspaper that Miss Neilson-Terry has returned to London is incorrect. Miss Terry is still in the United States, and she is not expected to leave New York for England until about the middle of May.

Mr. Norman V. Norman's Enterprises. The company Mr. Norman V. Norman has sent to Belgium, under the auspices of the Canadian Y.M.C.A., is meeting with a tremendous reception, and playing to packed houses. This is the first company sent under these conditions to play Shakespeare and old English comedy. The young American actress, Miss Ruth Bower, has made a great personal success as Lady Teazle. The Shakespeare week will be fully celebrated with a special bill, and Mr. Norman will go out to appear as Charles Surface, and as Shylock in "The Merchant of Venice."

Mr. Norman V. Norman will, in all probability, restart his company this year, and revive some of the plays he produced so successfully for many years. In this event Mr. Norman hopes to have the co-operation of the charming actress, Miss Beatrice Wilson, once again. Miss Beatrice Wilson will go to Brighton during the festival week to play Viola in Mr. Ben Greet's production of "Twelfth Night."

The St. James's.

Miss Gertrude Elliott has given herself and her company a well-earned rest, having closed the St. James's Theatre on Saturday night for Holy Week. She will reopen on Saturday, April 19, with a matinee at 2.30 of "Eyes of Youth," which has passed its 250th performance.

Demobilised.

After four years in H.M. Forces, Maxwell Cody (Lieut. W. M. F. Needham) is returning again to the profession. Previous to joining up he was principal comedian and producer with Messrs. C. A. Seabold, C. A. Stevenson, and J. Bannister Howard, and was also proprietor of the "Pall Mall," Carlton's "Cowboy," &c.

Mr. William Whitehead, who succeeded the late Mr. Walter Hollier as acting manager of the Edinburgh Theatre Royal in 1909, has been demobilised from the "Dandy Ninth," in which regiment he has served for more than three years. He has been appointed to the position of resident manager at the Theatre Royal, Newcastle-on-Tyne, writes our Edinburgh correspondent, and he will carry with him the heartiest good wishes of many friends in the Scottish capital, where his genial personality has made him so highly popular.

Mr. Charles Bennett, who won the Military Medal for gallantry in the field in France last September, has just been demobilised, and hopes soon to be back at his old work. At the time of joining up he was a member of Mr. Charles Macdonald's "Diplomacy" company, playing Alzy Fairfax for two tours. Charles was in the 3rd London Regt. of the Royal Fusiliers, and has been in hospital since the day before the armistice. He spent the day of rejoicing on an Army stretcher.

Manager's Flying Tour.

Mr. Walter Gifford, the manager, has just achieved a champion hustle. He was approached by a firm who wanted a flying tour booking to commence within a fortnight. Mr. Gifford succeeded in accomplishing the work satisfactorily, visiting 21 towns in 12 days without the aid of a motor-car, the towns including distances as far apart as York and Southampton, Newcastle and Bath.

Isle of Man Awakening.

The Isle of Man, after five years' eclipse, really on a move, means to endeavour to find a place in the amusement sun. On Easter Monday Mr. Frederick Buxton will

reopen the Grand Theatre, which has been closed since the commencement of the war, re-decorated, re-seated, and brought up to date with a repertory company including Mr. J. Forbes Knowles twice nightly. The Palace and Derby Castle, Ltd., which includes the Gaiety Theatre, will in this playhouse inaugurate their first season after the war on Easter Monday, when a London company is promised in a London success.

The Palace, Derby Castle, Buxton's Amusements, Collier Cubbin's Enterprises, Douglas Head, and the Empire are not developing their resources until either Whitsuntide or the commencement of the real Manx holiday season the first Monday in July.

Liverpool Theatre's Prosperity.

Councillor W. W. Kelly reports that his short dramatic season between his long spells of opera at the Shakespeare Theatre, Liverpool, commenced most auspiciously last week with Mr. H. F. Maltby's play, "The Rotters," the "Respectable Family," "Exposed," by Mr. Arthur Gibbons. This week the attraction at the Shakespeare is Dion Titherage's play, "The K.C.," and the special Easter attraction at the same house will be "By Pigeon Post." Councillor W. W. Kelly also reports the maintenance of splendid business at his New Theatre Royal, Birkenhead.

No less than £355, exclusive of all incidental expenses, was raised at the recent Press concert at the Shakespeare Theatre, and this sum is to be divided equally between the Silver Badge Fund and the Disabled Men's Exhibition. On Tuesday night, at an informal gathering of the Liverpool Press Club, Mr. E. Hope Prince presented souvenir gifts to Councillor W. W. Kelly, J.P., Messrs. Sam Vickers (musical director of the concert), and H. M. King (the theatre manager).

New Opera at Liverpool.

The new opera, "Stella Maris," which was down for presentation at Liverpool last evening by the Carl Rosa Company, has never been done in England, and it is said that the impression that he was a German. However, the Liverpool public have been furnished with a leaflet explaining who he was. Alfred de Keyser, who died at Bourne-mouth in October, 1917, was born at Brussels in 1872, and known as the great Belgian composer, who, at the age of 17, wrote the opera, "Gabrielle d'Estree," which won the "Beethoven prize."

Before he was 22 two of his operas were performed at Vienna, and conducted by him. He was, however, impatient of the sneering references to "The Frenchman," and left Vienna for Paris. It was there that he composed "Colomba," "Madame Lully," and "Stella Maris." He was never able to get the last-named done in Paris, although it had an extraordinary success in Germany.

Pantomime's Record Run.

Mr. Walden's pantomime, "Handy Andy," concluded its run at the Royal Princess Theatre, Glasgow, on Saturday, after a record season of 103 nights. The enthusiasm of the audience at the final performance was infectious, and all the principals were applauded to the echo. The ladies of the company were almost overwhelmed with the gifts of flowers and chocolates handed to them, while among the more substantial presents were a silver cake-basket, two silver urns, and a handsome dressing-case. A carnival spirit prevailed all through the performance, and the exchange of dresses, parts, and make-up in some of the scenes created endless merriment both on the stage and off.

A Birmingham Panto Record.

A record pantomime run at the Alexandra, Birmingham, wound up on Saturday night amid scenes of boisterous enthusiasm. The popularity of Mr. Herbert Barnes, to whose fertile imagination, technical skill, and abounding bonhomie much of the success of "Cinderella" was due, was shown in the most practical way at the box-office, while Miss Victoria Carmen asked his acceptance of a smoker's cabinet from the principals, an attache case was given him by the chorus, and the orchestra (of which he is chief) presented a cigar case as a memento of the run.

Philanthropic Photo Sales.

During the interval at the Prince's Theatre, Portsmouth, last week, photographs of Madame Henriette Schrier and Mr. Lodge Percy, the two leading members of the company playing there, were sold amongst the audience, the lady informing each house that in the course of the past three years the sale of these mementoes in different parts of the country had realised about £3,000, the whole of which had been divided between the various local hospitals for the purchase of extra comforts for the sick and wounded soldiers and sailors. This announcement was received with applause, and a large number of the photos were disposed of. Mr. Lodge Percy has only just returned from the front.

"Bobby's" Second Summer.

"Bobby!" which Mr. Ralph Haslam is touring by arrangement with Mr. André Charlot under the direction of Mr. Augustus Bingham, is running right through its second summer without a break. We notice from the date list that the spring tour finishes at Buxton during the week of July 2nd, and that the autumn tour opens at York (third visit) on Aug. 4.

Easter at Bath.

Those who will be visiting Bath this Easter will have no cause to complain of plenty of entertainment of a varied character. Mr. A. Carlton has booked "The Country Girl" at the Theatre Royal, to be followed by "Eliza Comes to Stay." Mr. Pearce, at the Palace, announces the engagement of several of the vaudeville stars. Mr. Hutton, the director of the Pump Room, together with Mr. G. B. Robinson, the musical director, are putting forward a wonderful programme, including Adela Verne, pianist; Jean Vallier and Phyllis Lett, vocalists; Hamilton Harty, conductor; K. Ronay, violinist. A Bal Masque, a children's dance, and choral concerts of the Elijah, with Fraser Gange as the prophet.

THE GIRL WHO TOOK DRUGS.

Play, by Miss Alinea Grattan-Clydes, Produced, for the First Time in London, at the Theatre Royal, Stratford, on Monday, April 14.
Dick Cranston Mr. Charles Burden
Tom Manning Mr. Rhys Meredith
"Enfield Ernie" Mr. W. J. Radmore
Marmaduke Godalming
Mr. Will Priestley
Anastasia Godalming
Miss Minnie Webb
"Kiddie" Miss Winifred Felix Pitt
Mary Manning Miss Dora Weber
Liz Whelks Miss Edie Martin

This new play, better known, perhaps, by its usual title, "Soiled," contains a strong story with a number of dramatic situations, and was received with approval by a crowded house.

Mary Manning, who is bound by an oath to her dead mother not to marry until she has seen her younger brother and sister safely established in life, is the mother of Dick Cranston's illegitimate child, "Kiddie." Her brother, Tom, infatuated with a smart, vulgar Cockney girl, Liz Whelks, brings her to visit Mary, who recognises her, denounces her as a confirmed drug-taker, and compels her to leave the house. In revenge Liz conceals an epistle purporting to come from some unknown admirer of Mary's, and leaves it where it will be found by Dick Cranston. Dick, finding the letter, and seeing therein a reference to drugs, quarrels with Mary and leaves her alone with their child, Liz, the maid, seeking further revenge, enlists the aid of her associate, "Enfield Ernie," and with him succeeds in kidnapping "Kiddie." Ten years later Dick, who has been vainly searching for Mary, meets Tom Manning, learns for the first time that the child has been stolen, and by whom. Discovering Liz, he hears that she and "Enfield Ernie" have brought the child up as an expert thief and their accomplice. Dick hastens to Mary, and while he is pleading with her the house is entered by "Enfield Ernie" and the girl, "Kiddie." There is a scuffle, in which "Kiddie" is injured, and the truth is revealed to Mary. With "Kiddie's" restoration to health, Mary is finally reconciled to Dick, and the play concludes with the death of Liz from an overdose of cocaine.

Miss Dora Weber made the most of her many opportunities as Mary Manning, and her performance was much appreciated. Mr. Charles Burden, as Dick Cranston, and Mr. Rhys Meredith, as Tom Manning, entered thoroughly into their parts; while Mr. W. J. Radmore made a success of the difficult part of "Enfield Ernie," the crook who reforms. Miss Edie Martin was really excellent as Liz Whelks, and gave a most realistic character study; while Miss Winifred Felix Pitt, in the character of "Kiddie," always held the attention and sympathy of the audience. The comic relief was very ably provided by Miss Minnie Webb and Mr. Will Priestley, in the characters of Anastasia Godalming, the kind-hearted landlady, and Marmaduke, her insane and incompetent husband.

"LOVE, HONOUR, AND THE WOMAN."

Play, in Six Scenes, by Vincent W. Carville. Produced for the First Time at the Elephant and Castle Theatre on Monday, April 14.

Richard Thornton Vincent W. Carville
Harold Thornton George Gaisford
Montgomery Fitzgerald Fergus Leslie
Poulter Leonard C. Way
Josephine Violet St. John
Dorothy Thornton Winnie Crichton
Lady Constance Evie Conway
Bess Florence Churchill
Richard Thornton, a wealthy and kind-hearted county squire, and his brother, Harold, live together in a delightful old-world village. Both love Lady Constance, but the latter, a cold society beauty, although favouring the poorer one, Harold, promises to marry Richard. Bess, a gipsy, calls at the house, and is seen by Harold, whose insulting overtures she passionately resents. Richard appears on the scene, listens to the gipsy's life-story, takes her into his home, educates her, and brings her up as his sister. On war breaking out both brothers join up, Richard only as a private, while Harold obtains a commission. Bess overhears a scheme which Lady Constance suggests to Harold, viz., to get his brother out of the way "over there," promising to marry him when Richard is dead and he is master of the estate. In France the brothers meet. On a special Army message to G.H.Q. Richard is treacherously sent by his brother into the German lines, to practically certain death. Harold, on leave, marries Lady Constance; nothing is heard of the missing squire, and the pair determine to live at the mansion, after ejecting Bess. The latter, however, has found Dick in a hospital suffering from shell-shock, and conveys him to his county home. On the appearance of the bride and bridegroom, who tell Bess to "clear out," the gipsy produces the real master, to their bewilderment and consternation.

The play is excellently cast. Miss Florence Churchill finely depicted the wild, passionate nature of Bess, and her grateful love for her benefactor. The author was successful in realising the character of Richard Thornton, and as the villainous Harold Mr. George Gaisford gave a clever piece of acting. Plenty of fun was provided by Mr. Fergus Leslie (Montgomery Fitzgerald) and Mr. Leonard C. Way (Poulter) in their roles of a duff officer and his obtuse soldier-servant. Miss Evie Conway gave a capital study of the callous beauty, Lady Constance, Miss Winnie Crichton was delightful as Dorothy Thornton, and Miss Violet St. John a demure Josephine.

Death of a Bristol Critic.

The death has occurred at Bristol, at the early age of 47, of Mr. Edgar W. Price, the critic of the "Western Daily Press" of that city. Mr. Price contracted influenza last October, and never of a robust constitution, developments ensued, with the sad result stated. He leaves a widow and three young children.

Good Friday Football.

In aid of the Actors' Orphanage a football match has been arranged to take place at South Farnborough on Good Friday between the "Going Up" company from the Gaiety Theatre and the Royal Aircraft establishment. The kick-off will be at three o'clock.

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A few opinions from popular people.
"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, as I am saying a good deal, I compliment you heartily upon your achievement." Mr. WILL EVANS.
Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

THE ACTOR IN MANAGEMENT.

MR. LEON M. LION'S VIEWS.

The threatened disappearance of the actor-manager before the wave of commercialism has been the occasion of much lamentation in the Press, and pessimistic predictions as to the fate of the drama have been numerous. But while lamenting the loss of the men who have made their mark in the theatre, the writers have failed to take into account the younger school of actor-manager, whose devotion to the cause of the drama is just as keen as that of their predecessors. Of these one of the most prominent is Mr. Leon M. Lion, whose production of "The Chinese Puzzle," at the New Theatre ranks among the chief successes of the season.

Mr. Lion's opinions serve to encourage the hope that the operations of the commercial manager will not have so baneful an influence on the theatre as might be imagined, and that while syndicates furnish the sinews of war the artist supplies the brains.

Every actor-manager, he said to a representative of "The Era," who sought his views on the question, "be he artist or otherwise, has to be commercial, or his operations would soon lead him into Carey-street. At the same time he wants to do such work as will give artistic gratification and cause for thinking that he is making some progress in the art or craft which is the centre of his life's interest. I do not believe any of our actor-managers put on plays for what has been euphemistically described as 'pure commercialism,' but undoubtedly the artist in every sphere occasionally trims his sails to the winds of popular appreciation, or to what he thinks the public will appreciate. But the initiation of ideas or new forms will always be due to the artist, and obviously not to the man who is out for pure commercialism. The artistic lessee will put on a play with a new aspect, and there is immediately a rush on that sort of attraction. The commercial manager will say, 'Hullo,

here's something good; we must do this. And forthwith he proceeds to do it."

The Artist the Top Dog.

"The actor-manager will not disappear, for the reason that the so-called commercial manager sees that the leading actor has a large voice in the selection of the cast and in determining how the play shall be done, so that in the end the artist will predominate and not finance. In all artistic endeavour there can be only one directing hand to synthesise the whole. In other words, the syndicate is the under dog, and not the top dog."

Mr. Lion has no desire to improve upon his predecessors. "I only claim very modestly and humbly," he said, "to take up the work where they left off. The actor-managers of the past have quite sufficiently good records for me to wish not to differ from them."

Actors in Combination.

"Then there is the personal touch to be taken into consideration," suggested Mr. Lion's manager.

"True," said Mr. Lion. "Without the personal element you will not get that artistic harmony that has always distinguished past productions. I am," he added, "a staunch upholder of the Actors' Union, of which I have been in favour for the past 20 years. I am in favour of better conditions for the actor, and in favour of no Sunday rehearsals, unless absolutely necessary. With regard to the 'all-union cast,' it is regrettable that it should be necessary to resort to force, but if the conditions are such that a fair contract can only be achieved by those means—well, as we have been saying during the past five years, 'War is war,' and though it is regrettable, 'war is war.' I am an actor first and a manager afterwards. I believe the prosperity of the theatre depends first, second, and third on the actor. Therefore the manager's first duty is to the actor."

THE THEATRES ALLIANCE.

There would appear to be a misapprehension in some quarters that Mr. J. B. Mulholland continues to be president of the Theatres Alliance. He held that position for a number of years, but regretfully declined to accept re-election over a year ago, when he wrote:—"I don't feel justified in continuing the presidency. During the past year the work entailed has made serious inroads on my time. For the three months prior to December last I devoted more than the quarters of my whole time to the campaign, articles, correspondence, and interviews with M.P.s and others in the fight against the tax, the canteen scandal, &c., with regard to which the general apathy was most disheartening. A president may do his level best, but his work succeeds or fails according to the measure of co-operation or the reverse of the membership."

Mr. Mulholland expresses his views with refreshing frankness with regard to the indifference of the majority of managers to the general welfare.

"A Harmony of Discords."

As an active member for many years of the Theatrical Managers' Association and the Alliance, as well as in the columns of "The Era," on the programmes of the theatres, and elsewhere, he has advocated intelligent anticipation of events, and strong, united action taken in time. But, as he says, "Unity of action too often resolved itself into a make-believe harmony of discords," and not infrequently one of the various managerial associations undid what another had done or was in the way of doing.

He therefore feels that, after quite a number of years of endeavour—and, we may add, of notable achievement—he can now become an interested and sympathetic spectator. But that the general apathy of managers will have to give place to action he has no doubt whatever, as certain persistent problems call for solution, and the entertainment industry is still handicapped by useless and vexatious restrictions, bureaucratic and otherwise.

"Me and My Gal."

Mr. William Henshall presents, for the first time in England, on Monday next, at the Hippodrome, Portsmouth, the great American success, "Me and My Gal." The play will be produced by Mr. Harry M. Vernon, and the cast will include the famous coloured comedians, Scott and Whaley, Miss Nan Stuart, Paul England, &c. After touring the Variety Theatres Controlling Co. houses, it returns to the West End of London for a season.

Melbourne's Influenza Regulations.

Owing to the presence of pneumatic influenza, writes our Melbourne correspondent under date Feb. 8, the health authorities closed all amusements. No more than twenty persons were allowed to congregate together inside any building. In Sydney all persons were compelled to wear masks. In Melbourne it was optional.

With commendable foresight the theatre managements held a meeting as soon as the epidemic appeared, and decided to close until further notice, regardless of the dislocation it meant to their business. It will require considerable care to adjust arrangements and contracts owing to the impossibility of gauging the time it is likely to take to defeat the disease.

MISS FELLOWES-ROBINSON'S WEDDING.

The Brompton Oratory was the scene on Saturday of a wedding in which the honours were shared by the stage and the Army. It was the occasion of the marriage of Miss Dora Fellowes-Robinson (only daughter of the late Colonel J. C. Robinson, R.A.), manageress to Lady Forbes-Robertson at the St. James's Theatre, to Captain Lewis Lloyd-Goring, only son of the late Captain Digby Lloyd and Mrs. Wright Biddell, and grandson of the late Sir Harry Dent Goring. The bride's dress was of ivory champagne, veiled with georgette and duchesse lace, and the long Court train of gold tulle fell beneath a wedding veil of Limerick lace arranged over a wreath of orange blossoms. There were two little train-bearers, Miss Diana Forbes-Robertson and Miss Jacqueline Daniell, in lace and satin frocks, with white veils held with wreaths of forget-me-nots and rosebuds, and carrying pink carnations. The Misses Diana and Fanchette O'Connell, nieces of the bridegroom, and Miss Betty Stansfeld were also in attendance, similarly dressed. Captain Francis Norris, R.G.A., was best man.

The stage and society were well represented at the ceremony and the reception which followed; among those present being Lady Alexander, Winifred Countess of Arran, Lady Boydell, Miss Lilian Brathwaite and Miss Joyce Carey, Miss Fay Campton, Mrs. Kendal, Miss Nina Bonicault, Mr. and Mrs. R. C. Carlton, Sir Francis and Lady Fleming, Lady Fulton, Sir Johnston and Lady Forbes-Robertson, Lady Wyndham, Miss Compton, Mr. C. T. H. Helmsley, Mr. Bassett Rose, Father Kerr, Father Wolsey, Father Mason, and Father Bernardine officiated at the service.

Dickens Festival at Jersey.

One of the principal functions in the Jersey theatrical world has of recent years been the annual Dickens Festival, when a dramatization of one of the great novelist's stories, by Mr. B. C. Royle, the versatile manager of West's Picture Palace, is produced. The Eleventh Annual Festival took place last week at the Odd-fellows' Hall, when six performances of "The Old Curiosity Shop" were given, in which Miss Jeannette Boilelle scored a success as Little Nell.

"Gay Trouville."

Mr. Mark Blaw has decided to produce the new musical comedy, "Gay Trouville," at Cheltenham on Thursday, April 24. The cast is a remarkably strong one, and comprises Messrs. Louis Bradford, Harry Bravay, Algernon Essex, Harry Carr, Harry Kendall, James F. Henry, and Hayden Coffin, Misses Ethel Newman, Peggy Shannon, Louis Renee, Marjorie Welford, Bonnie Dalton, Beryl Cooper, Hone Dorice, Ivy Irwin, and Doree Thorne. The action passes on the seashore and at the Casino at Trouville, and lasts just 24 hours.

Peace Entertainments.

Now that the Government has intimated that local authorities may incur reasonable expenses in connection with Peace Day celebrations, various towns are making arrangements accordingly. In this connection it is interesting to note that the Halifax Town Council has decided to provide entertainments for discharged sailors and soldiers, and asked the chairman and deputy-chairman to obtain information as to the terms upon which the seating accommodation at local places of amusement could be booked for a period of one week.

THE PLAY IN PARIS.

Roi des Palaces at the Theatre de Paris—Stars on the March—18s. Stalls—In Playing Cards Land.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, April 12.—The Theatre de Paris, ex-Theatre Rejane, was yesterday inaugurated by L. Volterra after undergoing extensive alterations. The house is bright and comfortable. Similar changes are badly needed at many other theatres. It can be stated without exaggeration that no capital in the world has such a set of old-fashioned, costly, and inconvenient theatres as Paris. The premiere of the Theatre de Paris is a comedy, "Le Roi des Palaces," by Henry Kistemaker.

The piece is vague, without much action. The Roi des Palaces is the hall porter at a big hotel in Florence. He is interested in Mme. Berlingaux, a rich widow, who deplores her common name, and is anxious to be titled. The hall porter is the man who prevents her marriage with a false Spanish duke, and proves him to be the thief responsible for the disappearance of her pearl necklace. Mme. Berlingaux has understood the porter is of noble birth, and offers him her hand. A girl employed in the hotel, who also loves the porter, puts obstacles in the way, but the two flee to a rival hotel for the night, where the porter dreams of the possibility of his being commended by servants and living on traditional lines. He prefers to return to his menial position of ordering others. He will marry the girl employee and continue his varied life.

Kistemaker tells this story in four acts, and it is too long, though there are many smart phrases. Mme. Deslys as the porter is versatile; Mme. Cassive as the rich widow is charming; Gaston Dubois is a suitor to whom the widow finally gives her hand; Alice Clairville is the employee in love with the porter.

"Marche à l'Etoile."

Mme. B. Rasini, who has produced a number of elegant shows, has mounted a revue at the little Theatre Femina, Champs Elysees. The star of this production, given on April 8, is Gaby Deslys, who holds the small stage the best part of the evening, with Harry Pilcer. The revue is attributed to Ferrol and Marinier, but we see the hand of Pilcer in the dough. As usual, Gaby wears a variety of costumes, in which feathers dominate; and dances, acts, and sings with her partner in her customary vivacious fashion. Gaby and Pilcer dance a jazz in one set to an accompaniment of six pianos; in another they sing a duet accompanied by a phonograph. Another star was promised, but she did not appear. Mme. Rasini could not accommodate the whole firmament in such a small house. She has an expensive cast, and is able to fill the theatre easily by charging 18s. for stalls and 30s. a seat in boxes. Mlle. Bert Angre is also much applauded. Bouché, an amusing artist, causes fun by his numerous gags. The scenery is modest, owing to the small stage, but the costumes are splendid. There is an American troupe rehearsing the hitherto necessary English girls in such shows. They make good. In fact the entertainment is essentially American, with a lot of English spoken even to the "boy" chorus who sing in evening dress.

"Rapatipatoum."

Willemetz, whose blue opera, "Phi-Phi," is still attracting at the Bouffes, is

the author of the musical comedy, "Rapatipatoum," presented at the Theatre Edouard VII. on Wednesday. Tiarko Kichepin has written some fantastical melody, embodying a diverting orchestration which seemed to please more than the lyrics. The story, such as it is, carries us to the kingdom of playing cards, where the ruined gambler, Duke of Four Seasons, absconds with the queen of spades. This abduction is an excuse for the queen of hearts to make merry with the jack of diamonds, and we find all the pack at the duke's mansion in Touraine, which has been acquired by a nouveau riche. By a game of bacarat the duke wins back his country seat, and swears to break off with the unlucky queen of spades to marry Gisele, his sweetheart when a boy. But he is enchanted, and goes back to the land of cards, where he is admitted as the "joker" and dons the dress of the buffoon. The title is the password by which he enters the country. This up-to-date opéra, which can be seen by all, lacks a little "go," though Marguerite Deval, an expert queen of hearts, Dufrenoy as the duke, and Melo de Meyer the comical king of spades, whose spouse flitters over other climes, play and sing with animation.

At the Renaissance, Mme. Cora Laparcerie presented to-day Jacques Richepin (her husband's) version of "Lysistrata," which he has entitled "La Grève des Femmes," in three acts. Whether Aristophanes would recognize his farce is doubtful. But Richepin is said to be nearer the Greek author than Donnelly, whose version is still running at the Marigny. At the Renaissance Lysistrata does not call a meeting of the courtesans, but she and her friends take their places to make the strike more effective, strike allowance being paid to the courtesans from the public funds, which the women control.

Gossip.

J. J. Shubert, Maurice Geste, William Fox, and C. Cochran are in town. They are much interested in the Cluny farce, "L'Heritier du Bal Tabarin."

There was a record crowd at the Press show of Mme. Rasini's new revue at Theatre Femina. Sir Alfred Butt was present. In the middle of the performance a radiator hissed in a passage, and for a moment there was a movement in the auditorium that stopped the show a few minutes. Some ladies were scared, but there was no sign of a panic.

Sacha Guitry was married to Mlle. Yvonne Printemps in Paris, April 10. They will appear within a fortnight at the Theatre du Vaudeville. "Pastor" terminates this week.

The Ambassadors is being renovated, and is due to open before the end of the month. Luna Park will also open this summer under a new direction. Magic City is still "mobilised" as a leather warehouse for the army.

"Napoléonette," by Jean Marsale and A. Lorde, adapted from Gyn's novel, will be produced at the Theatre Sarah Bernhardt by Jane Danian in a few weeks. Edmond Rostand's "Samaritaine," with Mme. Simone in the rôle created by the great Sarah, will be presented at this house.

"Monsieur Césaire," by Michel Marcove, with Mme. Grumbach, is the next novelty at the Odéon.

THE DRAMA IN AMERICA.

A Maeterlinck War Play—A New Musical Comedy—"Three Wise Fools" for London—Forecast.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 27.—"A Burgomaster of Belgium," Maurice Maeterlinck's three-act war play, founded on an incident officially recorded in the White Book, was seen at the Belmont on Monday. Though simple, and not ridiculously "anti-Hun," the theme is one of great dramatic intensity, even to resembling the author's famous story of "Monna Vanna." As the Burgomaster, Mr. E. Lyall Sweet was effective throughout, especially in the scene where a gardener (a comparatively small part astonishingly well played by Mr. Malcolm Moffat) offers himself as deputy sacrifice. The piece was well staged by an English aviator, Captain Montecole. It thrilled the audience on Monday, certainly. It made the war once more a living horror, and restrained. But I prefer Maeterlinck the mystic to Maeterlinck the realistic. For as the realistic he seems inclined to be forced in his dramatic attitude; though his philosophy will always be natural, and very beautiful.

"Tumble In."

This, Arthur Hammerstein's latest musical comedy, greatly pleased the Selwyn audience on the evening of the 24th. It is based on the Rinehart-Hopwood farce, "Seven Days." Edna Hillberg, Peggy O'Neill, Herbert Corthell, Zeida Stars, Charles Ruggles, and Johnny Ford, to say nothing of a clever dancer, Olga Mishka, are among the principals. There are some delightfully "catchy" Rudolph Friml songs.

THE DRAMA IN ITALY.

Musical Farce at the Elisee—"Madame Butterfly" at the Costanzi.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

ROME, April 8.—"Il Caso di Mimi," produced at the Elisee Theatre, is supposed to be an opera, but is really more like an English musical farce. Italian audiences are not used to this kind of production, and on the first night the audience, expecting to be treated to pure opera, was disappointed. The music is not of much account, and the book is decidedly on the "risky" side. Mimi is the daughter of a respectable merchant, who we discover is mysteriously tattooed on a part of her body, which lends itself to many jocular remarks. In the second act we find that Mimi, on account of her peculiarity, is engaged at a circus,

André Charlot in New York. André Charlot, the London theatrical manager, has signed a contract for the London production of "Three Wise Fools," the Smith-Golden comedy success.

Plays and Players. "39 East," Raciel Crothers' new comedy, will open at the Broadhurst on March 31. Heading the cast are Henry Hull and Constance Binney.

The new musical comedy, in which Oliver Morosco will shortly present Charlotte Greenwood, is called "Linger Longer Letty."

The cast of William Le Baron's new farce comedy, "I Love You," includes Gypsy O'Brien, Gilbert Douglas, and Diantha Pattison.

Katherine Emmet is to be seen with Ruth Chatterton in her new play, "The Merrie Month of May."

"Red Heart," re-written by J. P. Sinton, will have Olive Wyndham in the leading rôle.

Aaron Hoffman will shortly begin rehearsals of his new comedy, "Welcome Stranger."

"Nightie Nite," a farce by Martha M. Stanley and Adelaide Matthews, will soon be produced by Adolph Klauer. Jobyna Howland will play a leading part.

The English rights to "The Kiss Burglar" are sold to André Charlot.

"Smith, Jones, and Brown," a musical comedy, will be produced next season by Oliver Morosco.

And we are treated to a whole circus performance, including a wonderful horse, "Emir," clowns, etc. The success of the evening is certainly the horse "Emir," who received more applause than anyone else. Rita Cayre was delightful as Mimi.

"Madame Butterfly" at the Costanzi.

The first performance this season of "Madame Butterfly" at the Costanzi Theatre attracted a very large audience, including Royalty. Rosina Storchio is a splendid "Butterfly," and Monfredo Polverosi, returned from the war, gives a very finished performance in the part of Pinkerton.

How many times has Svendsen's first symphony been heard in London since the Royal Philharmonic orchestra played it under the composer's direction in '88? Not often, we imagine. Yet it has a fresh, individual charm of its own. The Trinity College of Music orchestra, with Mr. Joseph Ivimey for their able conductor, gave a very good performance at their Queen's Hall concert on the 4th inst. In the opening allegro, played with clearness and spirit, there was notable precision of attack. The lovely andante was sympathetically and expressively treated. The allegretto scherzando had a splendid rhythmic swing, and the concluding maestoso-allegro tingled with life. Considering that the majority of the players are young students, the results attained were more than creditable.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

N.S.L. CONCERT AT THE PALLADIUM.

A NEW SONG-CYCLE.

"The Belle of the Ball," described as an Operette-Cycle for five voices, with lyrics by Edward Tschernacher and music by that facile composer, Herbert Oliver, was presented at the Palladium on Sunday.

The first number, "The Night of the Ball," is a gaily-written ensemble, and is a prelude or prologue to the ensuing scenes. In this, as in many of the other items, Mr. Oliver has made free and effective use of the value measure. In the second, "Is This the Golden Hour," romantically sung by Miss Carrie Tubb, the composer succeeds in awakening memories of Johann Strauss and the famous "Blue Danube."

"The Song of the M.C.," a clever lyric, set with a refreshing sense of musical humour, found an intelligent interpreter in Mr. George Baker, who made all his points with telling effect. Miss Florence Jenkins has a small but pleasing voice, and she conveyed across the footlights all the ecstasy of "The First Dance I've Attended."

"When We Were Young and Tender," a mock-romantic duet between the Dowager and M.C. brought Mr. Baker and Miss Carrie Herwin together, an excellent number in which contralto and baritone were admirably blended. Later Miss Herwin was heard in "I Used to Dance the Polka," the music of which possesses the atmosphere of an old-world gavotte, until in the last two verses there is a clever transition to the modern and the strains of a South American tango hasten the tempo. The series closes with a sparkling quintette, "The Dancers."

The Cycle and its interpreters, along with Mr. Oliver, was enthusiastically received, and there is no doubt that it will be as popular in the drawing-room as in the concert hall.

Of other novelties introduced we may mention Victor Ambrose's passionate "Egypt! I Am Calling You," acceptably rendered by Miss Agnes Croxton, despite the disquieting reports from Cairo. Miss Georgia Drayton told some humorous yarns in which she showed complete mastery of the Cockney accent, which is so often overdone. Admirable florid singing was furnished by Mr. Norman Allin, whose voice sounded more ringing and resonant than ever in Purcell's difficult "Arise, Ye Subterranean Winds." A second recall prompted him to essay Bruno Hum's dignified setting of W. E. Henley's "Invictus" with complete success. The "Flower Song" from "Carmen" is not attractive in an English translation, which misses all the nuances of the French original, and Signor Longhi-Cellini, its interpreter, was far more happy in Verdi's ever-popular "Questa Quella" and Bazzi-Pecchia's Spanish serenade, "Lolita," both sung in Italian and to the excellent accompaniment of Miss Irene Asdale. Others who assisted in the programme included the Palladium Octette (instrumental). Captain Herbert Heyner, Mr. Selwyn Driver, and those favourite comedy-duettists Miss Ruby Wilson and Mr. Wilson James.

"ALL NATIONS" SONG PICTURES.

In her latest series of "song pictures," presented at St. Andrew Hall last Wednesday, Miss Jeannette Sherwin has managed to treat a rather well-worn subject—the Allies at war—with a fresh and engaging fancy, and at the same time to provide a medium for the singing of a number of appropriate songs by Mme. Amy Sherwin's pupils. The result was a delectable affair as far removed as the poles from the ordinary vocal scholastic concert. The series of episodes, which gave occasion for the artistic grouping of a large number of effectively costumed figures, were linked together by excerpts from Shakespeare and verses out of Kipling, recited with spirit and dramatic point by Miss Sherwin in the character of a Greek-robed chorus. The argument began with call to Britannia (effectively represented by Margaret Gordon) from Serbia (Doris Gibben), Belgium (Jeanne Chambers), who sang "Rebecca's Prayer," from "Ivanhoe," tastefully, and France (Elise Hulme, whose bright delivery of Godard's "Venus ave nous," and excellent pronunciation deserve commendation). Marie Merriek Prissall, as Russia, displayed a voice free and fresh and altogether charming in Rackmaninow's "The Soldier's Bride," and there was good singing, too, from the representatives of Canada (Beryl Clifford), Australia (Will Unwins a musical bass-baritone), Tasmania (Vera Witney, a clear light soprano), New Zealand (Elise Harmer, who turned a sympathetic contralto to good account in Maori "Poi" songs), and Newfoundland (Amy Brown, whose enunciation in Signard Lee's "Snow Song" was notably excellent).

Mme. Sonlidi, a handsome figure as "1914," showed that she appreciates the value of legato singing in Godard's "Hymn to Freedom."

A procession of "black years" heralded by Mrs. Meredith's singing, as "1915," of "Summer Roses," in a voice of good natural quality, led to the advent of America (Margaret Smart, who gave Allis's "Song of Thanksgiving" in spirited style). A lively episode was "Armistice," which brought in sundry "revellers" costumed à la Carnival, wherein the whole company joined in chorusing the exhilarating old Irish ballad, "Carlow," footling it the while in a dance that had about it a suggestion of the ubiquitous jazz. On a more serious note, the singing of Elise's "Land of Hope and Glory," the entertainment came to a fitting close.

TRINITY COLLEGE CONCERT.

How many times has Svendsen's first symphony been heard in London since the Royal Philharmonic orchestra played it under the composer's direction in '88? Not often, we imagine. Yet it has a fresh, individual charm of its own. The Trinity College of Music orchestra, with Mr. Joseph Ivimey for their able conductor, gave a very good performance at their Queen's Hall concert on the 4th inst. In the opening allegro, played with clearness and spirit, there was notable precision of attack. The lovely andante was sympathetically and expressively treated. The allegretto scherzando had a splendid rhythmic swing, and the concluding maestoso-allegro tingled with life. Considering that the majority of the players are young students, the results attained were more than creditable.

CONCERT PARTIES TOURING.

Comedy Cadets.—April 14, Kursaal, Whiteley Bay.

Frills and Flounces.—April 14, Palace, Norton, Malton.

Gay Gondoliers.—April 14, Pal., Bridgewater.

Gay Gordons.—April 14, Pal., Littlehampton.

Nobodies.—April 14, Hip., Aldershot.

Qualities.—April 14, Pier, Sandown.

Quixotes.—April 14, Arcadia, Llandudno.

Seven Mountebanks.—April 14, Leas Pav., Folkestone.

Toppers.—April 14, Aq., Brighton.

Whiz Bangs.—April 14, P.H., Whittelee.

Several soloists appeared during the afternoon. Of these the most advanced were Mr. Emanuel Compinsky, who was heard in a movement from Wieniawski's Concerto in F sharp minor, and who is certainly on the way to become a brilliant violinist; and Mr. George W. Punter, who played the piano part of Tchaikovsky's B flat minor concerto with vigour and fluent ease. If the 10 or 12-year-old George Roth continues as he has begun he will rival their efforts before long. He gave quite a good account of the solo cello part of Popp's B minor concerto. The singers were Miss Isobel Radford, a contralto with a voice rich, sweet, and mellow; and Miss Paty Bowen, a mezzo-soprano of very sympathetic quality, who, however, should be advised to correct a tendency to force her low tones.

IRISH CLUB.

The concert hall of the above club in Charing Cross-road was again crowded to its utmost capacity on Sunday evening. Mr. Vivian Foster was in rare form, and fully demonstrated his title to "Vicar of Mirth." Mr. Thornley Dodge was another great favourite, his clever "Shakespearean Nightmare" monologue being greatly appreciated. The Victory Quartette, comprising Miss Constance Lake (soprano), Miss Dorothy Farrier (violin), Miss Christine Gibson (cello), and Miss Jean Kennedy (piano) sang and played themselves immediately into favour. Mr. Alfred Shea's fine tenor voice gained him a well-merited encore; and Mr. Hector Gordon, Geo. Ellis, Frank Henry Luscombe, Harry Tolfree, Miss Mabel Adams, Miss Gladys Brooke, and Miss Olive Kavanagh, amongst others, contributed to an excellent evening's enjoyment.

MUSIC AND MEALS.

There is a great art in selecting a programme of music which benefits the mental digestion of a diner-out, and Messrs. Lyons would appear to have learned its secret. Very few aggregations supply the necessary variety so capably as does Miss Margaret Holloway's well-balanced nine-piece string ladies' orchestra, whose piece de resistance was their "Carmen" selection. Of the several hours d'œuvres we had "The Jazz-Band," a popular morning in which Elsie Janis figures as one of the collaborators, and "The Free Lance," one of Sousa's lightest and most joyous marches, and as an entrée the melodious "Missouri Valse." Mr. Arnold Stoker's manly baritone voice was heard in "Because," "Hats Off to the Stoker," a rollicking ditty—and other favourite numbers, while Miss Bessie Ker, a promising contralto, supplied the necessary sentiment in Tosti's familiar "Parted."

GLASGOW MUNICIPAL RECENTALS.

Glasgow Corporation, which gives Saturday afternoon recitals, reports that the 1918-1919 season, just terminated, show a credit balance of £264, which is to be allocated as a rental charge to St. Andrew's Hall, where the concerts took place. There were 26 concerts, and the total attendance numbered 66,409. Notwithstanding that there was considerable difficulty in securing artists suitable for the recitals, they seemed to give thorough satisfaction to all the patrons.

"N.L.O." TENNIS CLUB.

The North London Operatic Society will open their tennis ground at Hartham-road, Holloway, N., on Saturday, May 3. This club has carried on throughout the war, and has given several entertainments to wounded soldiers and sailors. The ground will be open for play on Sundays. The hon. secretary is Mr. Murray Short, 7, Hungerford-road, N. 7.

Mr. Claude Arundale, the popular composer, will adjudicate at Mr. Clifton Cooke's £100 Singing Competition on May 3.

Mr. Charles Boulton, lessee and manager of the Olympia Gardens, Rock Ferry, has arranged an elaborate programme for the forthcoming season. Among the attractions are: Louis Holt and The Superbs; The Toppers, including George Lowe and Harry Speller; Herbert Burney's The Zeniths and Scamps; Harry Leslie's The Comedy Cadets and Nobodies; Fred Beck and his Ye Old Royalists; Will Gane and his Pierrot, Pierrette, and Piano company; Robert Carr and his Georgian; Richard Jerome's Bravely; R. B. Salisbury and his The Quaints; Harry Ruming and his The Mountebanks; Olly Oakley and his The Homesteads; Sydney Leeds and his A La Mode company; Frank Dunlop and his Rhoadsies; Albert Lyons and Ivy Westaby in The Summits.

Mr. Mackenzie Lee's concert party, "Joy," met with a great reception at the Torquay Pavilion last week. One of the outstanding features was the success achieved by Mr. Dan Leno, jun., whose amusing antics and grotesque dancing led to the belief that he will go far in the footsteps of his celebrated father. Miss Doris Leighton and Mr. Mackenzie Lee provided plenty of entertainment in their pleasing duets, and Miss Peggy Merton proved herself a vocalist of a high order.

"The Times" Musical and Dramatic Society, which is entirely composed of members of the staff of "The Times," made its first public appearance on Saturday, when it gave two concerts at the Guildhall School of Music Theatre, which had been placed at the disposal of the society by the Music Committee of the Corporation of London. The performance was divided into two parts, a musical and a dramatic section. The first part was provided by the orchestra, a choir of about 60 voices, and "The Times" Concert Party, while the second half was devoted to the performance of a farcical comedy, "Confusion."

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Qualities.—April 14, Pier, Sandown.

Quixotes.—April 14, Arcadia, Llandudno.

Seven Mountebanks.—April 14, Leas Pav., Folkestone.

Toppers.—April 14, Aq., Brighton.

Whiz Bangs.—April 14, P.H., Whittelee.

THE CONCERT WORLD.

HENRY ANDERSON, Tenor.

Now booking Concert, &c., engagements in and around London (Operatic and Ballad Songs).
36, Boyne-road, Lewisham, S.E. 13.

MISS JANE CROFT.

The British Soprano.
This week, L.T.V. circuit.
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"Chatter and Chalks."
Caricatures and Humorous Patter.

Humorous Monologues.
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Comedian.
Offers invited for Concert Party and Panto.

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MR. CHARLES TRUE.

Baritone (late R.A.F.), for Music, Comedies, &c. 28, Clevedon-road, Pease, S.E.

ERIC VICTOR.

The Unique Lady.
On tour.

CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, for Stonehaven Pierrots.
Particulars and terms to
ALEXANDER THOM,
Music Seller,
Stonehaven.

MABLETHORPE LINCOLNSHIRE.

THE URBAN DISTRICT COUNCIL OF MABLETHORPE.

Invite Tenders for the use of a Site for a Concert Party

on the Foreshore on the North side of the "Pullover" at Mablethorpe during the coming Season, and also for one on the South side of the "Pullover."

The exact position of the Sites will, on request, be shown to applicants by the Council's Surveyor, Mr. Robert Francis, Council Offices, Wellington Rd., Mablethorpe, who will also furnish any other particulars required with reference to the conditions under which the sites will be let.

Sealed Tenders marked "Foreshore Sites," should be addressed to me, the undersigned, so as to reach me by Thursday, May 1, and applications should contain particulars as to the class of entertainment to be provided.

The Council are not bound to accept the highest or any Tender.

HERBERT SHARPLEY,
Clerk to the Council,
Louth, April 7, 1919.

MINEHEAD URBAN DISTRICT COUNCIL.

OPEN-IR ENTERTAINMENTS.

WANTED OFFERS for the privilege of giving Instrumental and Vocal Entertainments (to comprise at least four instrumentalists, excluding pianist) during the coming season from a site on the Sea Front, Minehead. Offers prepared to provide specially high-class form of Entertainment will receive special consideration.

Particulars and conditions of the licence may be obtained upon application to me.

Sealed tenders, endorsed "Entertainments," stating amount offered and nature of Entertainment, must be sent to my office not later than Wednesday, 30th April, 1919.

The Council do not bind themselves to accept any offer.

By order,
L. C. WEBBER-INCLEDON,
Clerk.

SONG AND PIANO RECITAL.

Miss Gladys Pamer and Miss Una Truman joined forces in a recital at Eolian Hall on the 2nd inst. Miss Pamer's voice is both pure and rich, of the bright, clear type rare among English contraltos, and she uses it with taste and artistic discretion. Her best effects were gained in songs of warm yet tranquil sentiment—Bachet's "Chère Nuit" and Lully's "Que soupirez d'amour," for instance—but that deeper passion is not beyond her power to express she showed in a dramatic rendering of Handel's "Lascia ch'io pianga," and in Rummell's moving "Twilight," one of a well-chosen group of modern English songs. Miss Truman, a pianist with a sensitive touch and a fluent, lucid style, varied her Chopin, Schumann, and Liszt with Holbrooke and Turina. The first-named composer's Rhapsodie Etude was a medium for the player's admirable deftness of finger; and the picturesqueness of the second of the Turina pieces, "At the Bull-fight," was given full effect. Mr. H. Arnold Smith was the singer's efficient accompanist at the piano.

"TOM JONES."

The London and North-Western Operatic Society repeated their performance of the comic opera, "Tom Jones," before a large and enthusiastic audience at the Palace Theatre, Watford, on Saturday afternoon, on behalf of the Watford War Memorial Fund. The cast and chorus numbered exactly 70, and the orchestra was provided by the Central London Orchestral Society, Queen's Hall, who were under the able direction of Mr. David J. Thomas.

CONCERT PARTIES AND ENTERTAINERS WANTS.

ADELINA A. LEVEY.

The Mummie of 50,000 Sailor and Soldier Boys, will give a

RECITAL CONCERT & TEA PARTY

Thursday, April 24, 1919, at 3.15.

TEA at 5.15,

GREEN SALON (EUSTACE MILES),
40, CHANOS ST., CHANCING CROSS,
W.C.

MRS. FAGETTE,
Songs at the Piano.

ADMISSION BY TICKET ONLY,
From ERIC LYONS, Secretary,
63, ROSEBURY SQUARE, E.C. 1.

ADELINA LEVEY, the famous Story-Teller, and her Recital-Concert Party.

Wanted Known, PETITE ZISKA, Versatile Child Dancer and Male Impersonator.

Disengaged for No. 1 Concert Party. "Little, but Good," All coms.

L. CLIFFORD ASTON,
56, Edith-road, W. Kensington, W. 14.

Wanted Known, Soprano, young, wishes to join Concert Party; good repertoire. PENDER, 19, Paulton-square, Chelsea, S.W. 3.

Wanted, Engt. with good-class resident C.P. by RAE MORROW, first-class Elocutionist and Dialect Comedian.

15, Bethune-road, N. 16.

Wanted, by OLIVE DANIEL, Solo Pianiste and Accompanist. Engagements for Concerts, Recitals, at Homes. Daily practices arranged. 32, Royal-crescent, Holland Park, W. 11.

PARTNERS WANTED.

NEXT WEEK'S CALLS.

MONDAY, APRIL 21, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 12 NOW DUE.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 11).—The Bogans, Carson and Bryan, Dora Lyric, Jack Warman, Gyp and George, Keadorf and Russell.
 IPSWICH HIPPODROME (rehearsal, 11).—Randall Jackson and Flora Asse, Lily Morris, Mervyn Sigars, Stone and Bradley, Godfrey, Harry Bedford, Three Morellys.
 HAMILTON HIPPODROME (rehearsal, 11).—Maggie McLean, Orton and Onley, Tina Raybold, Chatter, Frank H. Fox, Hayes and Finch, The Four Cronies in "Pussie Nannie."
 NORWICH THEATRE ROYAL.—"Bought and Paid For."
 PAULSEY RINK PALACE (rehearsal, 5.15 p.m.).—Five Arkwrights, Lynn and Lynda, Wallace and Kay, pictures.
 BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Meds Morrison, pictures.

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—Morris Cash, Albert Whelan, Spalding and Vanguard, Wish Wynne, Marewski, Marjorie Fulcan, Denton's Sunrises, Garadani.
 CUMBERWELL PALACE (rehearsal, 4).—Nellie Wallace, The Polukis, Coverdale's, Dots, Daisy Giff, Harry Blake, David Poole, Mart and Pep, Rose Cambray, Mimi Clapham Grand (rehearsal, 4).—Gertie Gitana, G. H. Elliott, Farr and Farland, Daimier and Eddie, Syd Moorhouse, Alexander, Miles Stavordale, J. and G. Ross, The Six Crests, Hinsle and Assistant.
 COLLINS'S (rehearsal, 4).—Jay Laurier, George Bass, Symphonia, Wilson Hallett, Terry Twins, Cooper and Lait, Harry Kendall, Harry Marjole, Esa Jay Troupe.
 CROYDON HIPPODROME (rehearsal, 4).—Low Lake presents "For Services Rendered."
 HAMMERSMITH PALACE (rehearsal, 4).—J. W. Rickaby, T. E. Danville, Harry Champion, The McNaughtens, The Sutcliffe Family, Anna Dorothy, Madge Velma and Ramona, Rene Ralph, Rae and Rosie Walters, R. E. Hood.
 HOLBORN EMPIRE (rehearsal, 11).—Billy Merson, Chas. Morrill, Albert Whelan, May Moore Duprez, Daisy Taylor, Tom Gott, Bessie Clifford, Violet Bartli, The Eldons.
 LEAFORD HIPPODROME (rehearsal, 4).—Cromo and Hamilton present "Go As You Please." Neil McKay, O. Henry.
 ISLINGTON EMPIRE (rehearsal, 4).—Karno's company, "Three Bites," King and Benson, Farr and Farland, Burr and Hope, Frank Ford, Elsie Robey.
 KILBURN EMPIRE (rehearsal, 4).—Harry Weldon, Mary Mayfren and company, Golda Quartette, Daisie Doris, Den and Mark, Rosie Lloyd, Adam Tomlinson, Hayman and company.
 LEWISMAN HIPPODROME (rehearsal, 4).—Gus Elen, G. H. Elliott, Lottie Cliff, Hamon Charles Trio, Nora Delany, Ina Hill, Billy Simpson, Maud Aston and company, The Gravelas.
 PALLADIUM.—Wilkie Bard, Ernie Lotinka and company, The Kavanaghs, Marie Blanch, Violet Essex, Whit Cunliffe, Cissie Lupino, Jazz Band.
 POPLAR HIPPODROME (rehearsal, 4).—Six Brothers, Lido, "Cerid," Joan Hay, Sydney and Melbourne, Fred Morris, Private Pagan and his Pack, Niobe, Foster Kershaw.

MACAGHETEN TOUR.

Rehearsal at all halls at 12.
 BLACKBURN.—Pictures, Cara Magda, The Lornells, T. B. Davis, De Lilo Sisters, Frank Keith, The Finales, Lune and Shaw.
 BRADFORD.—Pictures, Fred Howarth, Windsor Tate, W. E. Gillen, Horace Barnes, Two Gerrards, Alec Fredson, Daisy and Kiddie.
 BURNLEY.—Gilbert Miller presents "Daddy Long-Legs."
 CARLISLE.—Pictures, The Martinis, Lola and May Trio, Three Curllis, Irene May, Rose Lee Ivy, Frank Whitman, Frank Prince.
 HALIFAX.—Pictures, Arthur Melrose, Liza Pia, Hettie Bartley, Alberto, Two Violets, Jack Patterson, Mewse and Singer.
 HUDDERSFIELD.—Pictures, Lucy Brennan, Violet Carmen, Sara Melita, Gertie Giff, Chas. Fley, Leonard and Stevens, "Oh Mother," Maud Huxley.
 SOUTHAMPTON.—Pictures, Haley's Komets, Irma Lorraine, Four Swifts, Jack Birchley, Harry Lamore, Judith Wogan, Orste.
 WARRINGTON.—Pictures, George Murphy, Four Shades, Nelson and Maynard, Emric and Ainslie, Bandmaster Morris, Elsie Cowie, Riley's Wonders, Ivor Vinter.

MOSS EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—George Mozart, J. H. Scotland, Arayama, Phil Rallis Trio, Harry Shirley and May Ransome, Carr Lynn, Hay and Crawford.
 BIRMINGHAM GRAND (rehearsal, 11).—Marie Ambrose and Co., Magini, Petite Nina and Seals, Permaine Brothers, Bronx Grove, Frank Benson, Herbert Cave.
 BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Joe Archer, Wisper, James Curwell.
 BRADFORD ALHAMBRA (rehearsal, 12.15).—The Great Raymond Torino, Harry Hemley, Naughton and Gold, Ernest Hastings.

CARDIFF EMPIRE (rehearsal, 11).

Grock and Partner, Max Darewski, Jack Pleasants, Johnson Clark, Daimere's Table Circus, Ida Barr, Paul Gordon, Joseph Cheetham.
 EDINBURGH EMPIRE (rehearsal, 11).—"A Week-End," Jack Sterzel, W. F. Frame.
 FINSBURY PARK EMPIRE (rehearsal, 11).—George Formby, Daisy Wood, Kramer and Morton, Willie James and Doran Sisters, Fred Brealin, Rubani Trio, Sammy Shields.
 GLASGOW COLISEUM (rehearsal, 11).—Kirkby and Hudson, Pimple, May Henderson, Fred Curran, Dumorski, Arthur's Model Maids, Peter Bernard.
 GLASGOW EMPIRE (rehearsal, 11).—Ella Shields, Rinaldo, The Jovers, Manuel ega, Carrie Laurie's Juveniles, Harry Ford.
 HULL PALACE (rehearsal, 11).—Crutchshank, Beaumont Collins and company, Hal Wright, Delson Trio, Edgley and Daws, Fuy Family, Maany and Roberts, LEEDS EMPIRE (rehearsal, 11).—Irene Vauhrugh and company, Zaleski, Joe and Willy, Royal Bartie Quartette, Gus Harris, Rolf Slater, Yvonne Granville.
 LIVERPOOL EMPIRE (rehearsal, 11).—G. H. Chirgwin, Rosy Le Rocca, Eric Randolph, Chas. Norton, Sam Hilton, Famous Monzors, Harry Cliff.
 LIVERPOOL OLYMPIA (rehearsal, 11).—"Happy Go Lucky."
 LONDON HIPPODROME (rehearsal, 11).—"Joy Bells."
 NEW CROSS EMPIRE (rehearsal, 11).—"Hotch-Potch."
 NEWCASTLE EMPIRE (rehearsal, 11).—Albert De Courville's sketch, Three Harold Heath, Winifred Ward, Morgan and Burke, Tom E. Finglass, De Guchi Troupe.
 NEWPORT EMPIRE (rehearsal, 11).—Mile. Marzo, Kara Roma, "Happy Tom Par-ker, Rich Taylor, Fall Mells, Tom Davies.
 NOTTINGHAM EMPIRE (rehearsal, 11).—"On the Wing."
 SHEFFIELD EMPIRE (rehearsal, 11).—"Box of Tricks."
 SHEFFIELD EMPIRE (rehearsal, 11).—"Stunts."
 SOUTHEAST KING'S THEATRE (rehearsal, 11).—Lake and Barrastford, The D'Omond, Madge White, Renee and Gadam, Chas. Ward, Will Gardner, Yama-gray, Troupe, Lees Novacels.
 SUNDERLAND EMPIRE (rehearsal, 11).—Company as booked. (Artists are requested to bring band parts for full orchestra, including horns and bassoon.)
 SWANSEA EMPIRE (rehearsal, 2).—"Jack in the Box," Victor and George, The Romany Girl.
 STOLL TOUR.

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—Betty Bruce, Ernie and Chester, Syd Sydney, Rich Hayes, Haydee's Marionettes, Bioscope.
 BRISTOL HIPPODROME (rehearsal, 12).—Noble and Doris, Nicol and Martin, Haines' English Ballet, O'Gorman Bros, Vera Caine, Neil Gow, Pattie Loftus, Bioscope.
 CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—"Some of the Sea."
 CHISWICK EMPIRE (rehearsal, 12).—Will H. Fox, Dan Rolyat, Brinn, Edie Yeno, Page's Dolls, Dainty Dances, J. H. Wakefield, Bioscope.
 HANOVER EMPIRE (rehearsal, 12).—Malvina, The Bells, Tom Clare, Jerry and Co., Mabel Mann, O'Hara Sisters, Jack McPherson, Bioscope.
 LEICESTER EMPIRE (rehearsal, 12).—Edna Mann, The Doves, Fyne and Hurley, Oswald Bemand, Joyce and Shields, Orpheus, Bioscope.
 LONDON ALHAMBRA.—"The Bing Boys on Broadway."
 LONDON COLISEUM (rehearsal, 10).—Godfrey Tearle and Co., Lole Fuller, Harry Tate, Florence Smithson, Fred Duprez, Griffiths Brothers, Bi-Bo-Bi, Tom Stuart, Flying Bananas, Bioscope.
 MANCHESTER HIPPODROME (rehearsal, 10).—Bert Terrell, Kirby and Dunham, Scott and Grey, Wieland, Murphy and Mack, Eileen and Marjorie, Bioscope.
 SHEPHERD'S BUSH EMPIRE (rehearsal, 11).—Bessie Kerr, Vernon Watson, Charles Windermere and Co., Cecil Lyle, D'Almeida, Elise and Foy, Bioscope.
 LOLL PICTURE THEATRE (LONDON OPERA HOUSE).—Pictures and Varieties.

WOOD GREEN EMPIRE (rehearsal, 12).

Mutt and Jeff, Quaint Q's, Blaney and Farrar, Haink and Vesta, Three Ernests, O'Gorman, Two Annetts, Bioscope.
 LONDON SYNDICATE MALLS.
 BRIXTON EMPRESS (rehearsal, 12).—Empire Operatic Quartette, The Poppescu, 2 Cures, Walton and Lester, Lily Evelyn, W. B. Brand, Sid Cotterell and company, in "His Night Out," Maud Huxley, Bioscope.
 CHELSEA (rehearsal, 12).—Harry Burns presents "The Winners of the Daily Mirror," Beauty Competition, with Kitty Francis and Rube Welch, in "Ambition," Gomez Trio, J. Whidden, Jennie Castelle, Victoria and Ramoo, Haley's Juveniles, Henry Ricardo, Bioscope.
 EAST HAM (rehearsal, 12).—Noni and Partner, Haig Bros and Ryan, Holden and Graham, Evelyn May, Wardini Red, White and Blue Trio, Gaby Fay, Lawrence Barclay, Bioscope.
 BUSTON (rehearsal, 12).—Will Evans and company, in "Harnessed a Horse," Charley Meteor Trio, Betty Washington Charles Mildare, Francis and Alfred, Bonardo and Francis, Frank Foster, Elsie Denham, Bioscope.
 LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production, "As You Were."
 METROPOLITAN (rehearsal, 12.15).—Frank Van Hoven, Great Com, Sharr's Tomboneers, Jay Whidden, Lowe and Lowman, Rollo and Reza, Margaret Forde, Della Daly, Bioscope.
 OXFORD (rehearsal, 12).—C. B. Cochran's production, "In the Night Watch."
 SOUTH LONDON (rehearsal, 12).—The Elliott Savanas, Johnson and Bert and company, in "Cram-kite," Brenne and Erard, Decars and "Tomato," Roy Mex, Harry Freeman, Dorothy Storm, Glass and Grant, Bioscope.
 TOTTENHAM (rehearsal, 12).—Gilbert Payne and company, in "Bingle's Bungle."

ROVAL SCARLETS, WINIFRED RYEWODE'S TRIO.

Moore's Jazz Four, Doris May, Enardo Bros., Bruce Green, Dale and O'Malley, Bioscope.
 WALTHAMSTOW (rehearsal, 11).—Chas. Hutchins presents "The Q's," Those Four Kids, Dale and O'Malley, Bruce Green, Jack Rocky, O'Brien and Lady, Dora Dars, Rene Bioscope.
 WATFORD (rehearsal, 11).—H. Slingsby and W. Paskin present "Maid of the South."
 THE VARIETY THEATRES CONTROLLING CO., LTD.
 BOSCOMBE HIPPODROME (rehearsal, 12).—Wm. Henshall presents "The Sugar Baby," M. Lita Dolores, Syd Warwick.
 BRIGHTON HIPPODROME (rehearsal, 12).—Liane D'Eve, Ching Wu, Hayman and Franklin, Chas. L. Whittle, Dan Whitley, Wm. Collins, Tom E. Hughes, A. D. Robbins and company.
 GLASGOW ALHAMBRA (rehearsal, 12).—"Fancy Fair."
 LEEDS HIPPODROME (rehearsal, 12).—"The Song of the Lark."
 LIVERPOOL HIPPODROME (rehearsal, 12).—Geo. Dance's "Bing Boys on Broadway."
 MANCHESTER PALACE (rehearsal, 11).—Miss Reta Tilly, Edgar Hudson, Quintette, G. S. Melvin, Hickey's Circus, Geo. Wilbey, Betancourt, Walker's Juveniles.
 NEWCASTLE HIPPODROME (rehearsal, 12.30).—"A Lady."
 PARIS ALHAMBRA.—Mikado Family, Van Dock, Ronez, Campbell and Scott, Fred Ginnett and Co., Biff Girls, Bert Errol, Ray Hartley, The Vision, Elida Morris, Ramones, and company as booked.
 PORTSMOUTH HIPPODROME (rehearsal, 11).—Wm. Henshall presents "Me and My Gal."
 PRESTON EMPIRE (rehearsal, 11).—"The Passing Show of 1919."
 SHEFFIELD ALHAMBRA (rehearsal, 12).—Chas. Austin, Marcelle and Partner, Vera Wootton, Mazuz and Mazette, Takio and Koma Namba, Will Van Allen, Herbert La Martine, Loupe and company.
 SOUTHAMPTON HIPPODROME (rehearsal, 12).—Frank Le Dent, Romanoff, Leonard Barry and George Green, Ruby Roy, Scotch Kelly, Claude Golden, Five Dorises, The Liberty.
 SOUTHERN HIPPODROME (rehearsal, 11).—"Ciro's Frolics."
 MARGATE HIPPODROME (rehearsal, 11).—"Broadway Jones."
 WOLVERHAMPTON EMPIRE (rehearsal, 11).—"Odds On."
 ALEANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock.

except Weymouth, at 12.
 CHEPSTOW PALACE.—The Randles, Mark Anthony, NEW THEATRE.—"What Happened to Jones" company.
 SALISBURY PALACE.—Emerald and Dupre, Johnny O'Brien, The Toskas, Campbell and Brady.
 SOUTH JUBILEE HALL.—The Motramos, Tess Le Roy, Bros. Obo, Lohanna Ladies, Bart and Bart Ltd.
 YEovil PALACE.—Pip and Melinda, Jimmy Athlone.
 LEON VINT CIRCUIT.
 BARRY DOCK PALACE.—Gerald Cyril, Nona, Nix.
 LANELLY PALACE.—"Hullo, Baby!"
 NEATH PALACE.—Four Royal Scots, Peggy Pryde.
 MISCELLANEOUS.
 ALDERSHOT HIPPODROME (rehearsal, 11).—G. T. Pastman and His Organ, W. Robinson, Bert Groves, McDonough and Russell, Sisters Holman.
 ASTON HIPPODROME (rehearsal, 12).—Linga Singh, Ted Waite, Lynn and Green, Vera Rooney, Mary Hewitt, Doc Campbell, The Picadillians.
 AYR PAVILION (rehearsal, 11).—Romaine and Dainton, Jimmy Cairns and Co., Valentine Alexia and George Morley, the Scotch Ronaldis, George Prince, Vocal Gems, Lt. Col. Jack McVean.
 BATH PALACE THEATRE.—Ernest Krake and Co., The Two Mozelles, Julian Vedy, Daly and Mar, Francis Kinder, Slacey and Manney, Bioscope, &c.
 CHELTENHAM HIPPODROME.—Maggie Clifton and Partner, Chas. Hatch, The Two Crystals, Madge Bliton, Peggy Same, Les Ranies, Weir and Bond, Biograph, &c.
 COVENTRY HIPPODROME (rehearsal, 11).—Max Erard and Zoua Vevey, Barrett and Clarke, Siems, Ragolio, Smith and Joyce.
 DUDLEY OPERA HOUSE (rehearsal, 2.30).—"The Belle of New York."
 DUNDEE KINGS' THEATRE (rehearsal, 12).—Gilday and Fox, Ray Wallace, Southwood and Lady, Harry Taft, Black and White, Chris Van Bern, &c.
 EMMONTON EMPIRE (rehearsal, 4).—"Pascio," T. H. Holland, J. P. Ling, Tom Learmore, Four Powers, Alice Wolff, Hal Chapter, Brown and Purcell, Sisters Sprightly.
 FELIXSTOWE PLAYHOUSE (rehearsal, 12).—Field and Mansell, Bert Dale.
 FOLKESTONE PLAYHOUSE (rehearsal, 12).—Bryan O'Sullivan, Elsie Brett, and George Dix.
 GUILDFORD THEATRE ROYAL.—Oswald presents "Little Miss Modesty."
 KINGSTON EMPIRE (rehearsal, 12.30).—R. A. Roberts, Pierce and Roslyn, Yama-moto Troupe, Dauntson-Shaw Troupe, Suther, Lloyd Morgan, Lole Conn, Bruce Telles.
 LONDON CANNING TOWN IMPERIAL THEATRE.—Taunton Bros. present the musical revue, "Ship Ahoy."
 LONDON GRANVILLE (rehearsal, 12).—Gave Gave, Wilson and Dale, Charles Enzers, Arthur Aiston, Calland and Hooper, Griff, Dusty Rhodes, Horace White, Pictorial News.
 LONDON PALACE THEATRE.—"Hullo America."
 LONDON VICTORIA PALACE.—Arthur Prince, Bromley Carter, George Bass, Australian Macleans, MacLaine, We Three, Bondi, Fred Lamp, Nellie Dalwood.
 NORTHAMPTON NEW THEATRE (rehearsal, 12).—Gaby Revette, Will Tyler, Thos. Nondescripts, Fred Milner, Jean Fargo, Charlie Rich, Matthew Boulton and Co.
 PENGE EMPIRE (rehearsal, 12).—Daisy James, La Belle Nello, Charles Stevens, Fred and May, Elsie rett and Dix, Fred Lincoln, Jean Fargo, Mary Mayfren and Co.
 PLYMOUTH PALACE THEATRE.—F. Karno's "Mumming Birds," Five Wartons, and company as booked.
 PONTYRDD TOWN HALL (rehearsal, 11).—Ernest Hadden, Mullane Brothers, Mamie Holland, Jane Croft, Eddie Brown, White and Pike.
 READING PALACE THEATRE.—Jenkins Brothers, Arty Ash, the Candy Girls, Nellie Wigley, Horace Ansley, Beautiful Lilian, Stevens and Lady.
 RICHMOND HIPPODROME (rehearsal, 12).—Duncan and Godfrey, Kuming and Windsor, Osborne and Perryer, George Grogie, Flora Cromer, Mozetto, George Jackley, Doris Ashton.
 SALFORD REGENT.—Marcus, the Vent, Vivian Foster, Alec. Prince, Ragard and Brownie, Maurice Charles, Geo. Darwen, the O'Quilsons, Bert Elliot, Evelyn and Clayton, Arthur Verno, and Bioscope.
 SHOREDITCH EMPIRE THEATRE.—Chas. Kasrac and Devil-May-Cares, Benedetti Brothers, Jeff and Tony, Harry Moore, Manhattan Trio, Wilfred Bernagdi, Biograph, &c.
 STIRLING ALHAMBRA (rehearsal, 11).—Kail Sierra, Marion Scott, James Houston and Co., Miss Hendericka, Takio, Gaudin, Bros., Will Rondo and Dog, Sandy Powell, assisted by Little Le Main.
 WALSALL HER MAJESTY'S THEATRE (rehearsal, 12).—R. R. Taylor's Enterprises' revue, "A Night of Brightness."

DEATH OF MR. W. E. ALLEN.

WELL-KNOWN THEATRICAL PRINTER.
 A wide circle of friends will learn with much regret of the sudden death on Saturday of Mr. W. E. Allen, managing-director of the well-known firm of Messrs. David Allen and Sons, Ltd., London, Belfast, and Liverpool. Mr. Allen, who was 56 years of age, had always been in the best of health, but expired suddenly at his residence, Commonwood House, Chipperfield, Herts.
 The firm of Messrs. David Allen and Sons was established some fifty years ago, and has attained a position in the front rank of theatrical printers and advertising agents, besides being the owners of several theatres and interested in the cinema world. They were, without doubt, the pioneers of pictorial printing for the theatrical and music hall profession, and turned out some wonderful examples of colour work, which have made their name known over a wide field, while they control thousands of principal advertising hoardings throughout the country.
 Recently the Government took over their immense works at Harrow for printing, but, of course, the firm still have their place at Belfast.
 Mr. W. E. Allen was warmly esteemed by all with whom he came into contact, and his exceedingly sudden demise will come to them as a shock.
 The funeral will take place to-day (Wednesday), at Chipperfield.

DEATH OF MRS. ELLISTON.

The death of Mrs. Ada Elliston, wife of Mr. J. F. Elliston, which took place at Southport on the 6th inst., at the age of 69, has revived many reminiscences of the days when as Annie Taylor she was a great favourite with patrons of the Theatre Royal, Bolton. Old playgoers who can remember back to the late 70's, the 80's, and on to the 90's have recalled the early struggles of the theatre, when it was reopened under the management of the late Mr. C. H. Duval, a Bolton man, who was better known in his early days as C. H. Scholes, a dancing master, and who was then one of the leading managers in the United Kingdom. Travelling companies were not known, and the stock company, which opened the theatre, was headed by Rose Le Clarke, Annie Taylor, who was also in the company, was a very versatile artist, able to play any class of part with success from lead to chambermaid, and she soon won favour. Her forte was character parts, combining pathos and bathos, and she would have her audience screaming with laughter at one moment and ready to cry the next. Her performance of Nan in "Good For Nothing" was a revelation to many old stagers, whilst when it came to pantomime, her face, figure, and voice made her the ideal principal boy. Those were days of uphill work in Bolton theatres. From the opening of the theatre in August, just over 40 years ago, Mr. Duval and his lieutenant, the "J. F. E." of today, lost money consistently week by week. Then came the "Little Bo Peep" pantomime, in which Annie Taylor played Boy Blue, and which was the turning point in the theatre's fortunes. It ran for 14 weeks, and was only taken off then because of a serious accident that occurred on Robert Medlicott's benefit night. Three acrobats and the principal comedian, Mr. Elliston, had to do a star trap turn through the grave trap, landing in a hammock below. That night the hammock was not there, and they dropped 22 feet on to a heap of stones. Mr. Elliston happened to be the last to go through, and he alighted upon the clown, a professional acrobat named Johnny Mathieson, but even that did not prevent his sustaining a broken ankle, with a damaged head and ribs in addition, which kept him in bed nine weeks, and in a bath chair for three more. Later Mr. Elliston sent out the first touring company that was ever put on the road, as we know touring companies to-day, and Annie Taylor was the leading member of it. In that capacity she won admirers in many towns, coming back to Bolton periodically to renew old acquaintances. Then 30 years ago her stage career was cut suddenly short by serious illness, and her life was despatched. She was taken to Southport to die, as it was thought, but so strong a constitution had she that though always more or less of an invalid, still she survived, outliving three doctors who at one time or another gave her only a few days to live. In his loss Mr. Elliston has received expressions of sympathy from his many friends.
 Signor and Mme. Borelli leave England on the 28th for a long Continental tour, opening at the Luxor Theatre, Rotterdam, on May 1.

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THE LATE MR. JACK CRISP.

Mr. Jack Crisp, son of Mrs. M. Crisp, and brother of Dora and Winnie Crisp, passed away at his home, 345, West 70th street, New York City, on March 30. Deceased, who was unmarried, started his career as a boy actor in 1903 at the New Theatre, St. Martin's-lane, in "Alice Through the Looking Glass." In 1905 he went to America with Miss Olga Nether-sole, and on returning to England played with Mr. Herbert Darnley, and later was several seasons with the late Mr. Lawrence Irving. In 1910 he and his sisters started out with their own act, known as "The Little Deputy," which they played with great success until 1914, when they were offered an engagement in America. Since then they had been making continued success all over the country, both in productions and vaudeville. One of their happiest engagements was that with McIntyre and Heath in "The Ham Tree." During the war Mr. Crisp enlisted in the United States Army, and after a year's service he was honourably discharged owing to physical disability, and had just started with his two sisters on a musical comedy entitled "Come Along," when he was seized with the illness which proved fatal.

The Spring Sales number of the "Poultry World," in regard both to size and contents, creates a record for journals of its kind. Moreover, its varied contents bear convincing testimony to the thriving condition of the poultry industry. In the supplement will be found a number of interesting articles, amongst these being one, on "A Commercial Egg Farm," by Mr. Will Hooley, showing how a war-time effort has successfully developed; "A Wonderfully Equipped Establishment," by Mr. John Niven; "A Woman's Poultry Farm," by Mr. Walter Foulds; "A Lancashire Utility Centre," by Mr. James Battersby; "Where Egg Records are Broken," and other contributions of special interest to poultry keepers. With this number is also issued a coloured picture of a black Minorca cock and an engraving of a pair of buff Orpingtons.



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WEDNESDAY, APRIL 16, 1919.

THE ACTORS' ASSOCIATION CRISIS.

A Deadlock. Hopes of a speedy settlement of the trouble that has arisen between the Actors' Association and Mr. C. B. COCHRAN have not materialised. Beyond acknowledging the receipt of the proposal for a conference made by the committee of the combined entertainments industry, Mr. COCHRAN, up to the time these lines were printed, had given no sign that he is agreeable to the proposal, and the Council, at their meeting on Friday, reaffirmed their decision to submit to a general meeting a resolution to the effect that no members of the Association would work in casts where non-members are employed.

Following upon the letter written to "The Era" last week by the chairman, the Touring Managers' Association have resolved to insist at all times on the right to select what artists they like, whether they belong to the Actors' Association or not. Despite the quibbles raised by the advocates of an extremist policy, with the evident intention of widening the breach between actor and manager, Mr. BERNARD HISHIN's letter was a temperate and convincing statement of the case according to the view of his Association, a particularly strong point being that the business as a whole was being made to suffer on account of a quarrel with one individual.

Sinister insinuations have been made with regard to contemplated action on the part of the licensing authorities, and it is said that through the publicity of the "Cyrano de Bergerac" case the LORD CHAMBERLAIN learnt for the first time that rehearsals were unpaid except by the bogus manager. We do not know how far that statement is true, but such an admission on the part of an official charged with the safeguarding of public performances is incredible. But why drag in the LORD CHAMBERLAIN? The question now at issue has been taken right out of the sphere of payment for rehearsals. It is not on the question of rehearsals, or minimums, or matinées that the quarrel with Mr. COCHRAN is based. Those subjects were being disposed of satisfactorily by the conferences between the delegates of the managers and the actors' societies. The general meeting is called in order that actors may decide that on a certain date managers shall employ none but trade union actors.

The tendency nowadays is towards peace not provocation, and the efforts in other directions to set manager and actor at variance cannot be too strongly condemned. Both Mr. COCHRAN's resolve and the Council's resolution might be withdrawn without loss of self-respect to either side. In the event of the former withdrawing his prohibition, we presume that the Actor's Association would proceed no further with their all-union resolution. The fact that the combined committee recommended a deputation to Mr. COCHRAN before proceeding to the vote on the resolution induces the belief that they doubted the wisdom of the course suggested by the council of the Association. Moreover, Mr. FRED RUSSELL, the chairman of the Variety Artists' Federation, says rightly the time is not ripe to force the "closed shop," and only last month the Actors' Equity Association of America reiterated their conviction that the day of the "closed house" was yet to come.

Meanwhile, if the resolution proposed by the council is carried, it can mean nothing but a call-out of union members from all companies where their fellow-members are not unionists, and the consequent dislocation of business all over the country. The negotiations with the West-End managers, it is admitted, surpassed the expectations of the Association's delegates, and we have reason to believe, despite suggestions to the contrary, that the arrangements with the touring managers were equally favourable. In consequence of the threatened action of the council the latter have broken-off negotiations. We hope that the deliberations with the West-End managers will not be similarly jeopardised.

AS YOU LIKE IT.
In negotiation: Rehearsalaries.
Why is it called the "A.A."? Because it's After Additions.
By the way, now that payments are so much in the air, how awful it would be if audiences demanded paying for coming to shows!
"Nothing But the Truth" comes off this week. Nothing but the truth ever really comes off, anyway.
Rhyme for music-hall dancers: "Twinkle, twinkle, little star."
And for music-hall singers: "Tinkle, tinkle, little belle."
Talking of stars and things, there'll be no dearth of stars if Sir Alfred Butt converts the top of the Empire into a roof-garden, as proposed.
But, of course, that's all in the air as yet.
I note that they are giving "Hamlet, in its entirety," at the Old Vic. Isn't it jolly to be getting back to the old allowances again!
Full rations: Hamlet's orations.
It's rumoured that Arnold Bennett has another political play up his sleeve. He's becoming a regular "Big Ben"-nett.
First Super: "What's this, old man? Going to retire?"
Second Super: "Sh-h! Not really. It's just a dodge of the management to draw the audience."

TOUCHSTONE.

PRANKS THAT HAVE PUZZLED PRO'S

THE STORY OF A FEW PRACTICAL JOKES.

By WILL EVANS.

In my article last week I referred to the make-up a comedian who wants to be a success on the music hall stage should employ. I am now going to relate how, by means of make-ups, I was able to deceive several ladies and gentlemen prominently connected with the theatre.

My first effort was at Drury Lane, and here I scored what I consider to be a triumph of the first water. I assumed the part of a mad clergyman! First of all, I had to have a name by which I could introduce myself to those I intended to deceive; and also some mission to undertake. One of the principal duties of a clergyman is to appeal for money for some purpose, charitable or otherwise, and the knowledge of this fact led me to think of the phrase "relieve you." "Friends, I must relieve you of some of your wealth in aid of my beneficent work!" Mine was a deserving object, so I had some cards printed bearing the name:

The Rev. R. E. Levee, London.

At the time I was playing in pantomime at the Lane. Dressed immaculately as a clergyman, I called at the box-office one evening and asked to see the manager. A



WILL EVANS as "FLOSSIE."
Drawn by Stanley Lupino.

gentleman, whom I need not name (he was not the manager), came down to see me, and inquired what my business was. I asked to be allowed to go on to the stage to see George Graves (who was playing with me at the Lane), and also to inspect the dressing-rooms, on behalf of an organisation—some kind of a purity organisation, with which I was connected. I was told that it could not be done—politely told, of course—and I became indignant! In fact, very rude. And in the end the red-coated attendants were instructed to see me off the premises.

Wouldn't be Coaxed.

I was not to be outdone. I tried to coax one of the red-coats to smuggle me in, saying to him, "Keep this a secret: I am Will Evans! Don't give me away; I am on a leg-pulling game." But the red-coat would not believe me. "Now," he said, "I know you are mad—a mad clergyman, that's what you are." So I had to go away. I went round to the stage door and tried my luck there. I asked to see Will Evans! It so happened at that moment that George Graves's dresser was passing, and a man at the stage door said to him, "This gentleman wants to see Mr. Evans." "I will show him his room," replied the dresser. And I was shown to my own room!

Mr. Evans was not in; he had not come yet, I was told, and was invited to take a seat. By this time the performance was about to begin, so I disrobed and put on my own character dress for the panto.

Next afternoon I went again to the theatre as the Rev. R. E. Levee, and actually ordered forty teats to be served to a party I had in the circle. Once more I asked to be allowed to go on to the stage to see if the artists were well looked after, and this time, to my astonishment, I was allowed to do so. I went from dressing-room to dressing-room, and spoke to as many of my artistic colleagues as I could reach, but not one of them recognised me. And I collected a nice little sum for my "charity." The artists subscribed quite willingly and generously. On my way to my dressing-room I used a little of some language, and the stage hands began to whisper to one another, "What an eccentric old man for a clergyman!" I was going to repeat my trick in the evening, and would have done so except that a certain gentleman came to my room and said, "One of the men at the front door says the old clergyman said he was Will Evans, and that he was doing it for a joke." I had been given away at last. But I did not reply; I only laughed. For days there was an argument among the staff as to whether I really was the mad clergyman.

I will not say how the funds I collected were disbursed!!!

Bransby Williams Deceived.

The second incident I will relate occurred at Brighton. Bransby Williams, who was playing at the same hall as I was, received a letter from a Mrs. Adams enclosing a poem which, said the message, her daughter had written, and asking him to recite it. If the poem proved a great success, "as no doubt it would," Bransby Williams was asked to remunerate the author. Later in the day I met Bransby Williams, and he said to me, "Will, someone named Miss Adams has written a poem, and she wants me to recite it. Here it is." And the poem was the rottenest composition I have ever seen, and when shown to friends it created screams of laughter. Bransby Williams, not uncharitably, did not acknowledge the receipt of the letter, so next night Mrs. Adams called at the theatre to see him. But Mrs. Adams waited for him till he returned to his dressing-room. "I want to see you about the poem," she said. "But you can't do that," he replied. "I have got someone waiting for me in my room." Into his room he went, and was much surprised to see Mrs. Adams follow him and sit down on the sofa. She was adamant—good word that—continued to talk about the poem, and would not listen to him when he said he had written her a letter on the matter. Eventually Bransby got very annoyed, and said: "Now, Madam, I want to put on my ordinary clothes. I really must ask you to leave me now. You will receive a letter in the morning. Is there anything else I shall be able to do for you?" Whereupon Mrs. Adams used an unladylike epithet and revealed to Bransby's great astonishment the fact that she was none other than Will Evans!!!

Mrs. Adams at the "Cri."

A few days ago I tried another joke on my friends. During lunch at the Criterion the conversation turned to my playing the part of Flossie at Drury Lane—to my make-up, and I said to Mr. Luigi, the genial manager, "I will bet you what you like I will come in the Criterion dressed as a woman, and you will not recognise me." Mr. Luigi could not be persuaded that my venture would prove a success, and remarked, "I would recognise you easily, whether you are dressed as a woman or not, so long as you don't wear whiskers." I would not say when I would come in my disguise, but the bet of a five was on. One lunch time I arrived at the restaurant in the company of a well-known Fleet-street journalist, and as Mrs. Adams—the aunt of the journalist—was introduced to ladies and gentlemen well known in the theatrical and journalistic world, to Will Clarkson, also, and even to Mr. Luigi, who failed to recognise me.

FIRST NIGHTS OF THE WEEK.

Shakespeare in a Brilliant Setting—"Mother Love" Play at the New.

THE LATEST JULIET.

At the Lyric Theatre on Saturday, April 12, Revival of Shakespeare's Tragedy, "ROMEO AND JULIET."

Escalus Mr. Bertram Forsyth
Paris Mr. Reginald Denham
Montague Mr. A. Harding Steerman
Capulet Mr. Heath J. Haviland
An Old Man Mr. Richard Lindsay
Romeo Mr. Basil Sydney
Mercutio Mr. Leon Quartermaine
Benvolio Mr. George Mansel
Tybalt Mr. Stanley Howlett
Friar Laurence Mr. Franklin Dyer
Friar John Mr. Richard Lindsay
Balthazar Mr. Murray Kinnell
Samson Mr. Harding Thomas
Gregory Mr. Bernard Nichols
Peter Mr. Harold Lester
Abraham Mr. Geoffrey Dunlop
An Apothecary Mr. Stanley Howlett
First Citizen Mr. Walter Lake
First Watchman Mr. Fred Reade
Page to Paris Miss Pearl Gardiner
Page to Mercutio Miss Audrey Cameron
Page to Capulet Miss Gabelle Cruice
Page to Tybalt Miss Olive Walter
Lady Montague Miss Mary Fenner
Lady Capulet Miss Violet Farebrother
Juliet Miss Doris Keane
Chorus Miss Elaine Inescort
Nurse to Juliet Miss Ellen Terry

A revival, that, so far as the eye is concerned, is a complete success. Exquisite vistas, glorious colourings, quaintly harmonious, if fantastic, costumes, grandly simple effects, with pillars and steps, a few pictures that will always stand out in the memory such as Juliet's bedroom, the White Terrace in Capulet's garden, framed in geranium red, with the graceful, scarlet-clad figure of Juliet in the background, the stern severity of Friar Laurence's cell, for all these we return thanks to the producers, Mr. Basil Sydney and Miss Edith Craig.

Miss Doris Keane has admitted in the Press that her conception of Juliet is entirely original, that she has never until now acted in a Shakespearean play, neither has she seen "Romeo and Juliet" acted. Her self-confessed limitations have their disadvantages as well as their advantages. She approaches the character entirely from the point of view of her own rich personality, but on the other hand she lacks the necessary experience and knowledge, for a Shakespearean actress is made, not born. Miss Keane has some fine moments, and others that leave us sad and sorry. In appearance she is an ideal Juliet, slender, golden-haired, joyous, and beautiful, and there is occasionally an exquisite girliness about her, in the pretty, innocent abandon of her dancing in the first act, and especially in her impatient questioning and affectionate coaxing of the Nurse on her return from Romeo. Where Miss Keane failed to rise to the great possibilities of the part was when romance and poetry were demanded. The Potion scene, that grand crescendo of passion and fear, was entirely wasted. Neither did she give us the full value of Shakespeare's words; she seemed to aim at playing the part on modern lines with a curiously irritating result. This method was also adopted by Mr. Basil Sydney as Romeo. Here again we had good and bad moments, the duel scene with Tybalt (well played by Mr. Stanley Howlett, who doubled Tybalt with the apothecary) was excellently done by Mr. Sydney, but he missed the fervour of the great lover.

Ellen Terry's Nurse.
We cannot criticise Miss Ellen Terry, she is above criticism, she is Ellen Terry the adorable, and she is a great actress. Her superb movements, her grand unconsciously poses, her wonderful speaking hands, her glorious vitality and humour, all bring back recollections of the Lyceum in its Irving days, and make us grateful that she is still here. Her reception must have warmed her heart.
Mr. Leon Quartermaine is an actor who knows how Shakespeare should be acted, and the audience showed their appreciation unmistakably. When, as Mercutio he came to the last words of the beautiful "Queen Mab" speech, we sighed with joy at the perfection of the delivery, with sorrow that

it was over. His death scene was finely acted, and brought the applause it deserved. Of the other parts, Mr. Franklin Dyer, who dignified and real as Friar Laurence; Mr. Heath J. Haviland, a satisfactory Capulet; Mr. Reginald Denham, Miss Mary Fenner, Miss Violet Farebrother, and Miss Elaine Inescort all good.

"TIME TO WAKE UP!"

Comedy, in Three Acts, by Evelyn Glover. Produced at the New Theatre, Friday Afternoon, April 11.
Mary Scattergood Miss Clare Greet
Albert Scattergood Mr. Reginald Bach
Martha Tidy Miss Nellie Hodson
The Hon. and Rev. Talbot Bruce
Violet Mr. Douglas Vigors
Miss Dorothy Lane
Jackson Mr. Arthur Cleave
Henderson Mr. Alec Thompson
Dodd Mr. Reginald Malcolm
Emmett Mr. O. Notcutt
Sister Bennett Miss Kathleen Grace
Sister Carrie Miss Angela Lewis
Colonel Blenkinsopp

Mr. Ambrose Flower
Lieutenant Carey Mr. Jack Hobbs
Captain Russell Mr. Basil Ryder
Colonel Soames Mr. Fisher White
Sergeant-Major Mr. G. Day
A Prisoner Mr. Guy Fletcher
Sergeant Mr. Francis Gilbert
Orderly Mr. Frank Mannager
A play that has the human note is a play that counts, whatever it may lack in consistency or dramatic construction. It is this note that makes so strong an appeal in Miss Evelyn Glover's comedy, and it is treated with fine simplicity and pathos in some excellently written scenes. Unfortunately, the exigencies of the stage have demanded that these scenes should be woven into a story, for the coincidences and happenings that form the plot are extravagant to the point of farce.

The chief character (the authoress has a gift for the portrayal of character) is the mother, Mary Scattergood, a widow living in the Fulham-road, a jolly, kindly woman with commonsense and the will to use it. The opening act, Mrs. Scattergood's last quarrel of an hour with her only son, at the expiration of his ten days' leave (the play is of the war), is written in a vein of homely, tender sentiment that never degenerates into sentimentality.

A Mother's Triumph.
When news comes of the son's death the mother refuses to believe it, and fiercely defies attempted consolation. She feels in her heart that her Albert is alive, in spite of telegrams and Royal letters of condolence. Soul and body are one vast hunger to get out to France to find him, and her opportunity comes. She impersonates another woman, accepting threatened risks of prison and disgrace. True enough, she finds Albert almost at once in a base hospital at Boulogne suffering from loss of memory through shell-shock. This scene in hospital with its cheerful wounded Tommies, chit-chatting one another, and its human, competent nurses, is as good as anything of the kind that we have seen on the stage, and far better than most. Albert's memory returns in a clear, full stage rush. He has a map in his head that he must put on paper and get to G.H.Q. immediately. Nobody but mother can help him, and mother, as usual, rises magnificently to the occasion. Wonderful is the way she arrives in the nick of time to expose a German spy and lay information before the Colonel that will win Albert the D.C.M.

The mother is admirably played by Miss Clare Greet. The pathos and simplicity, as well as the shrewd humour, she puts into the part makes a strong and direct appeal to the intelligence and to the emotions. As the homely woman, strong-willed, and tender, there is no actress to equal Miss Greet on the stage to-day. Mr. Reginald Bach is excellent as the straightforward, single-minded soldier boy, Albert; and a jolly young officer is well played by Mr. Jack Hobbs. Mr. Fisher White makes an impossible Colonel almost possible; and good work is done by Miss Nellie Hodson, Miss Dorothy Lane, Mr. Arthur Cleave, and Mr. Alec Thompson.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C. 2).—"The Boy," 8. Wed., Sat., 2. Gerr. 2645.
AMBASSADORS (West-st., Shaftesbury-av.).—"Us," 8.20. Tues., Sat., 2.45. Gerr. 4460.
APOLLO (Shaftesbury-av.).—"Oh, Joy!" 8. Tues., Sat., 2.30. Gerr. 3243.
COMEDY (Panton-st.).—"Tails Up!" 8.15. Mon., Sat., 2.30. Gerr. 3724.
COURT (Piccadilly).—"The School for Scandal," 7.45. Reopens Saturday. Gerr. 8448.
CRITERION (Piccadilly-circus).—"Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30.
DALY'S (Leicester-sq.).—"The Maid of the Mountains," Reopens Saturday. Gerr. 202.
DRURY LANE (Catherine-st., W.C. 2).—"The Beecham Opera Co., 8. Wed., 2. Gerr. 2583.
DUKE OF YORK'S (St. Martin's-lane).—"The Man from Toronto," 8. Tues., Thurs., Sat., 2.30. Gerr. 314.
EMPIRE (Leicester-sq.).—"The Lilac Domino," 8.15. Mon., Wed., Sat., 2.15. Gerr. 3527.
GAIETY (Strand, W.C. 2).—"Going Up," 8. Wed., Thurs., Sat., 2.30. Gerr. 2780. Reopens Saturday.
GARRICK (Cyrano de Bergerac), 8. Tues. and Sat., 2.30.
GLOBE (Shaftesbury-av.).—"Victory," 8.15. Wed., Sat., 2.15. Gerr. 8722.
HAYMARKET (Haymarket, S.W. 1).—"Uncle Sam," 8. Wed., Thurs., Sat., 2.30. and Easter Mon. Reg. 6030.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," Reopens Saturday. Gerr. 1771.
LONDON PAVILION (Piccadilly-circus).—"As You Were," 8.20. Wed., Sat., 2.30. Gerr. 3886.
LYCUM (Wellington-street, W.C. 2).—"The Female Hun," 2.30 and 7.30. Gerr. 7617.
LYRIC—"Romeo and Juliet," 8. Weds., Thurs., Sat., 2.15. Gerr. 7482.
NEW (St. Martin's-lane, W.C. 2).—"The Chinese Puzzle," 8. Mon., Thurs., Sat., 2.30. Tues., 2.30. "Time to Wake Up," Reg. 4466.
OXFORD (Oxford-st., W. 1).—"In the Night Watch," 8.30. Mon., Wed., Sat., 2.30. Tues., 2.30.
PALACE (Shaftesbury-av.).—"Hullo, America!" 8. Mon., Wed., Sat., 2. Gerr. 6234.
PLAYHOUSE (Charing Cross).—"The Naughty Wife," 8. Mon., Thurs., Sat., 2.30. Gerr. 3970.
PRINCE OF WALES (Coventry-street, W. 1).—"Fair and Warmer," 8. Wed., Thurs., Sat., 2.45. Gerr. 7433.
QUEEN'S (Shaftesbury-avenue).—"The House of Peril," 8.15. Wed., Sat., 2.30. Gerr. 9437.
ROYALTY (Dean-street, W. 1).—"Caesar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.
ST. JAMES'S (King-street, S.W. 1).—"Bye of Youth," Reopens Saturday. Gerr. 3293.
ST. MARTIN'S (West-street, W.C. 2).—"Sleeping Partners," 9. Tues., Sat., 2.30.
SAVOY (Strand, W.C. 2).—"Nothing But the Truth," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 3366.
SCALA (Charlotte-street, W. 1).—"The Purple Mask," 8. Thurs., Sat., 2.30. Gerr. 1444 and 1366.
SHAFTESBURY (Shaftesbury-avenue).—"Yes, Uncle!" Reopens Saturday. Gerr. 6666.
STRAND (Strand, W.C. 2).—"Scandal," 8. Wed., Thurs., Sat., 2.30. Gerr. 3483.
VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815.
WYNDHAM'S (Charing Cross-road).—"The Law Divine," 8.15. Tues., Wed., Sat., 2.30. Reg. 3023.

VARIETY THEATRES.

ALHAMBRA (Leicester-square).—"The Bing Boys on Broadway," 8. Wed., Thurs., Sat., 2.15. Gerr. 5064.
COLISEUM (Charing Cross).—"Harry Tate, Godfrey Tearle and Co. in 'The Boy Comes Home,'" Florence Smithson, Tom Hearn, Fasola, Bioscope. 2.30 and 7.45. Gerr. 7541.
HIPPODROME (Leicester-sq.).—"Joy, Belts," 2.30 and 8.30. Gerr. 650.
PALLADIUM (Arlington-street, W. 1).—"Geo. Graves and Co. Harry Weldon, Poluskis, Hilda Glyder, Erne and Chester, Effie Mann, Radford and Russell, Mayne Stephens, D'Ormonde, Dixie Land Jazz Band. 2.30. 6. and 8.35. Gerr. 1004.
VICTORIA PALACE (Victoria Station, S.W. 1).—"Clarice Mayne and 'That' Jack Pleasants, Arthur Ferris, Fredk. Sylvester and Co. 6 and 8.30.

THEY SAY—

That Doris Keane is the only actress who has made her debut in Shakespeare as "Juliet."
That Nancy Gibbs swears by the number thirteen.
That Mlle. Lopokova can speak seven different languages.
That there are more men with military honours under Sir Alfred Butt's management than under any other.
That the horse ridden by Gus McNaughton in "The Bing Boys" has to be bribed at every performance with two biscuits.
That Margot Kelly is getting twelve times the salary she was getting in London three years ago.
That Sarah Bernhardt's bed, measuring fifteen feet wide, is the biggest in the world.
That there is to be a revival of one-act plays.
That the "Mauretania" is to figure in a forthcoming picture-play.
That Albert de Courville intends to introduce a jazz band into Matan's Club, which he has just acquired.
That Phyllis Monckman began dancing at the age of twelve.

THE VARIETY WORLD.

The Paris Palace—A "Joy Bells" Ball—Turn-working by Aeroplane—Albert de Courville's Activities.

GRAND
R. M. M.
Reception
Society
NEW
Donor.

in the Palace, Paris.

Y'all goes well to-night will see the opening of Sir Alfred Butt's new Palace in Paris. It is designed somewhat in the style of the Victoria Palace, London. The main entrance is in Rue Mogador, with a back entrance and stage door on Rue St. Lazare. The decorations are light green, cream colour and old gold, with mahogany fixtures, marble being used in the large vestibule.

There are two balconies in the house, which is without a column anywhere, and there are fine promenades on each floor. The building, which has cost about four million francs, has a seating capacity of 1,700 (with much extra standing room). There are bars on each floor. Off the main balcony promenade there will be a private saloon for subscribers, limited to 500 (season ticket holders), the intention being to make this saloon a meeting-place for the English and American colonies in Paris. Mr. E. H. Neighbour will be the local manager. The opening show will be a revue, "Hullo, Paris," signed Lucien Boyer and Bataille-Henry, music by Herman Hink, mise en scene, by P. L. Fiers. We have already named the principal players.

Frank Allen, "Flyer."

We all knew that Managing-Director Frank Allen (of the Moss Empires) was a "flyer" in his business. But now, for sooth, that tip-top Tynesider has taken to actual aviation! He also opines that presently we shall see our variety stars aeroplaning from "turn to turn," even as the Vancos and Leybourns of old were wont to drive from hall to hall in their respective barouches.

"On Tour" by Aeroplane.

Mr. Allen is, we hear, now negotiating with a well-known aircraft company to supply him with a machine capable of carrying two passengers and pilot at 100 to 120 miles per hour, for service upon the Moss' Tour throughout the United Kingdom, embracing over 30 variety theatres.

A sample flight suggested will enable the occupants to cover Birmingham, Nottingham, and Sheffield in one night. As soon as the official ban upon commercial and private flying is removed an experimental trip is to be made.

A Marble Hall.

Mr. Albert de Courville is on the eve of going, if he hasn't actually gone, to Paris for a few days to make the final arrangements for his new Marble Hall Variety Temple there, as recently described in "The Era." We learn also that Mrs. Albert de Courville (Miss Shirley Kellogg), who is in need of a holiday, is also off to the Gay City.

De Courville Dances.

In addition to his Parisian preparations, his Looking Glass curtaining for the Little Theatre, his pending production of that "Eugenic" farce at the Piccadilly Hotel, on Easter Monday afternoon, etc., de C. is fixing up a series of Jazz and other dances at a new club of his, to be called the Dixie. Moreover, he is planning to give there or elsewhere a dance to celebrate the success of his new Hippo revue. It is to be called "The Joy Bells Ball."

Herman Darewski: Dancer.

Herman Darewski is also taking to terpsichoreanism. Not so much in ball giving as indulging in the "light fantastic" his very self. Last Thursday he and the charming Mrs. H. D. (Miss Madge Temple) might have been observed gliding gracefully (especially Mrs. D.) over the floor at the first of the Piccadilly Dances at the Piccadilly Hotel. On Friday the same busy music publisher and ubiquitous composer again footed it fealty at Lady Warrender's charity ball.

A Deserved Presentation.

Mr. H. Yardley, manager of the Southampton Hippodrome, has just been testimonialised by the local military officers for his provision of concerts and other entertainments to the hundreds of wounded and shell-shocked soldiers at Netley Hospital.

For the Alhambra.

That Oscar Asche musical-comedy revue for the Alhambra, announced some time ago in these columns, has been named "All Abroad." George Grossmith, however (who is part author of the play) has just told us that a new title will have to be found. It is good news that the "Oscar-Gee Gee" musical affair is to have a fine part for clever Violet Loraine.

Beauty Competition Winners.

Mr. Joseph Davis, managing director of the London Syndicate Halls, has secured the first twelve prize-winners in the recent £1,000 Beauty Competition, and will present them in a musical sketch, featuring Miss Kitty Francis, an American comedienne, opening on Easter Monday at the Palace, Chelsea.

The prize-winners were selected by Royal Academicians from 50,000 war workers, and will appear in handsome costumes illustrating the coming fashions.

Bringing Down the House.

Fred Sylvester invited Fernley Ramus to lunch with him last Wednesday. In the midst of the feast, and without the slightest warning, the whole of the ceiling fell in, and both Fred and Fernley were smothered with the falling plaster. Fred's two young assistants being temporarily lost in the debris. Fortunately no one received any injury, but Fernley thought it was a disgraceful practical joke. Fred is doing very well at the Victoria Palace this week.

The London Theatres of Varieties.

The directors of the London Theatres of Varieties, Ltd., which controls the Palladium and 19 other halls in London, have declared and paid a dividend of 3½ per cent. on preference shares. With the two payments of 7 per cent. each made in April and September last, the preference shareholders have received within one year a total dividend of 45 per cent. This payment clears off the whole of the arrears up to date.

Record Salary for English Producer.

Mr. George Shurley has, we hear, been engaged to stage the new revue at the

Casino de Paris, world-famous for its spectacles, at the record salary of £100 a week. Discovered by Sir Alfred Butt, Mr. Shurley was entrusted with the dances and ensembles of several past Palace successes. He has secured the provincial rights of "Hullo, America!" which he will send on tour on his return from Paris.

J. H. Milburn.

The many friends of Mr. J. H. Milburn, the manager of the Empire, Newport, Mon., will be glad to hear that he is recovering from a long spell of illness, which has confined him to the house for eight weeks. "Jimmy" is 76 years old, but is many years younger in spirit. He has been at Newport, where he is very popular, for seven years, and he still occasionally does a deputising turn, to the delight of the audience.

A Popular Manager.

Mr. W. Payne, who is now manager of the Richmond Hippodrome, told us some very thrilling stories concerning the six years he spent in the wilds of South America, when we looked in at the pretty little house recently. Mr. Payne, who will be remembered as the former manager of the South London Palace, where he was very popular, has now been in the Royal borough of Richmond for over a year, and is very comfortable there.

Mr. George Anthony.

Mr. George Anthony, the popular Birmingham variety agent, who was taken ill at Walsall recently whilst supervising his travelling pantomime, "The Babes in the Wood," and had to be removed to his home at Birmingham, is, we are glad to hear, making progress towards recovery. "George" is very popular in the profession, and his many friends will be glad to see him about again.

Yvonne Granville.

In addition to playing at Shepherd's Bush last week Miss Yvonne Granville was deputising at Chiswick during the latter part of the week. At the beginning of next month she goes to fulfil an engagement at the Alhambra, Paris, and afterwards on to Brussels, returning to England after a short holiday in the South of France to resume her engagements on the L.T.V. halls.

The Lyrical Four.

The Lyrical Four, presented by Miss Dorothea Vernon, are back in London again, and are appearing at East Ham this week. They have been meeting with much success in the provinces, and have secured early return dates at all the halls at which they have appeared.

The McLeans for the Alhambra.

The McLeans, whose clever dancing was so much appreciated at the London Coliseum last week, have been engaged for the new production at the Alhambra, which is due there some time in July.

Pattman's Organ at Richmond.

A handsome house at Richmond gave a very enthusiastic welcome to Mr. Pattman last week. His selections were well chosen, and the audience showed their appreciation in hearty fashion. One of the most popular items was "The Storm," Mr. Pattman's own composition. Mention must also be made of Miss Dorothea Squire, who sang two songs in delightful fashion.

Sisters O'Hara in Town.

At Shepherd's Bush last week those delightful entertainers, the Sisters O'Hara, made their reappearance in town after a highly successful tour in the provinces. They are giving some new impressions and new songs, and their turn altogether is a very pleasing one.

Demobilised.

Having secured his "demob. ticket" from the R.A.F., Mr. Arthur Powell is, we are glad to note, back being "mobbed for tickets" at the Metropolitan box-office.

The Great Show.

The Great Show, of which T. M. Sylvester is the proprietor and director-general, and Mr. Gene Morell the general manager, and of which we gave some interesting particulars last week, opens on Easter Monday at Leeds.

The Mayne Steppers.

Following their provincial run, the Mayne Steppers are back in town again, and are appearing at the Palladium this week. They will be in London for eight weeks, on the L.T.V. hall's.

King and Benson.

In spite of the continued success of their present act, King and Benson are, we hear, very keen in producing their new show written by Arthur Godfrey, entitled, "A Country Girl."

Edgar Curtis.

At the Balham Hippodrome last week the Liliputian wonder, Edgar Curtis, scored a big success. His clever marionette show is very artistically presented, and the characters well portrayed. Edgar is at the Victoria Palace this week.

Death of Harry Jennion.

The death is announced of Mr. Harry Jennion, the well-known showman, owner of the famous "Jennion's Marionettes," which he travelled all over the world. His entertainment was perhaps the cleverest and most ingeniously constructed of its kind, while the manipulation of the dolls was wonderfully perfect. He invented little side boxes on the miniature stage into which figures, representing patrons, took their places, and applauded the actions of the performers. Mr. Jennion, who was in his 63rd year, had been laid aside for a long time through illness.

Barnsley Alhambra Matinee.

The Barnsley Alhambra was the scene of a most successful charity matinee last Thursday, when nearly £150 was raised for the benefit of soldiers and sailors on their discharge after completion of training from the Barnsley and District and Ecclesfield Club Hostels. The arrangements reflected great credit upon the organiser, Mr. A. Smith, the general manager of the Alhambra. Artists who gave their services included Dorna Leigh and Harry Ray, of

the musical comedy, "Petticoat Fair," from the Hippodrome, Leeds, and the Lisbons, in a skating act, and Alpha, ventriloquist, from the Empire, Dewsbury. Much interest was taken in the appearance of the Barnsley pupils of Miss Walker, of Sheffield, in a dancing scene, including a woodland phantasy, a miniature ballet, "The Womg of the Lily," and national dances, which revealed pleasing evidences of expert training and clever interpretation.

Mr. Cecil Collins.

Mr. Cecil Collins, who has recently been demobilised from the R.A.M.C., having seen two and a half years' war service, has been appointed manager of the Finsbury Park Empire. Prior to his enlistment, Mr. Collins was at the Empire, Glasgow, going there from the Grand Theatre, Birmingham, and before that gained London experience at the Metropolitan.

A Novel Bristol Idea.

Mr. S. Fortescue-Harrison, the enterprising manager of the Bristol Hippodrome, has hit upon a novel idea in connection with his Lord Mayor's Hospital Fund matinee, to be field next month. He has induced the local golf clubs to earmark all the private boxes, which will be put up for a golfing competition as prizes, and the entrance fees will constitute the purchase money for the boxes. Last week's collection for the Lord Mayor's Fund realised £68, as against £54 last year.

Councillor Horace Livermore.

Mr. Horace Livermore, of Livermore's Picture Palace, and one of the former famous brothers of Livermore Brothers, has just secured a municipal council triumph at Bristol as an Independent Unionist candidate for the City Council, polling within a few of the aggregate votes for his two rivals—the official lady Unionist candidate and the Labour candidate. Mr. Horace Livermore was the pioneer of music hall development in Bristol before Mr. Walter De Frece, with the Bedminster Hippodrome, and later Mr. Oswald Stoll, with the Bristol Hippodrome, turned their attention to the Western city, as in 1892 he built Livermore's People's Palace, since converted into a picture house. He has also been a public man for years in Bristol, where he has done good work on the Bristol Board of Guardians and other bodies.

Mr. George Bennett.

We are glad to hear that Mr. Bennett, of Reilly and Bertrand's Agency, who has been indisposed for the past fortnight, first with pneumonia poisoning and afterwards with influenza, has now recovered, and is back again at the office.

The Terriers.

At the meeting on Sunday last Capt. De Villiers officiated as W.T., Tom Gott as V.T., Walter Norman G.C., Ted Karno W.L., Jimmy Guidry W.D., Tommy Victor Y.B., and Arthur Wers, secretary.

A hearty welcome was extended to Terriers J. Goodwin and Tom E. Dean upon their reappearance in the Kennel.

Addresses of the following Terriers are required—Bob Abel, Eric Winkill, Walter Barrett, Leo Sterling, Harry Falls, Mike Johnson, Neville Stone, Cecil Rutland, Bernard Janson, Will Page, and Samaroff.

Tickets for the Victory Banquet, to be held on May 4, 1919, may now be obtained from the secretary. Early application for same is necessary.

MY MUSIC HALL TOUR.

IN PRAISE OF LADDIE CLIFF—OLD SONGS AND NEW—WANTED, MUSIC HALL GLOSSARIES.

Some folk imagine that music hall artistes get paid a lot for doing little. I wonder how these superior ones would care to give eight dances and ten songs, including sixteen imitations, half at one hall and half at another, every night? I imagine they would soon change their tune. But many a music hall star has to do what Laddie Cliff has been doing at the Hammersmith Palace and Shepherd's Bush Empire.

I do not know what Laddie Cliff gets, but I feel sure it is not more than he is worth. He has a most amusing personality, sings his songs well, and is one of the cleverest eccentric dancers on the halls. I have mentioned his song, "I Love a Piano," before. When I heard him at the Hammersmith Palace, and then again at the Shepherd's Bush Empire, his passion for baby grands seemed to have increased, and he worked himself up into a veritable frenzy of adulation. The audience was loud in chuckles and applause.

At Hammersmith Palace.

We had one disappointment at the Hammersmith. Wish Wynne did not appear. But there were plenty of good things to cheer our saddened souls. No one can weep while the Versatile Three are singing "Sit Down, Sit Down—Sit Down, You're Rocking the Boat!" and "Yarra, Yarra, Yarra, Ching-Ching-Ching." Fifteen minutes of Chirgwin (who, coming immediately after the interval, requested the audience to "sit down, sit down, sit down, you're rocking the boat") chased away sorrow. And Nellie Wallace was screaming "Tummy." She describes herself as the Quintessence of Quaintness. In alliterative mood one might add that she furnishes funniness in doses of drollery. Miss Wallace is an artiste, and scores all along the line quite legitimately. In a straight play, were she at liberty, I should think of Nellie Wallace for the low comedy part. And you can't say that of every music hall comedian.

Witt and Butt, into whom I always seem to be bumping, scored their usual success with their excellent "Football Rag." I hope they will soon give us something fresh along these lines, but unfortunately in one sense—they always go so well with their old songs that they have little real incentive to provide us with new ones. It is rather a pity that nearly all stars take their cues from their audience in regard to new ventures. I shall always laugh at the Football Rag, at Laddie Cliff's passion for pianos, and many another old favourite. But why should I be cheated out of new delights because I am ungrudging in my

BIG FILM OFFER TO GEORGE ROBEY.

£1,000 A WEEK FROM AN AMERICAN SYNDICATE.

SPECIAL TO "THE ERA."

"The Era's" Special Representative writes:—

I had an interesting chat with Mr. George Robey, C.B.E., at the famous Cavour Restaurant last evening. The conversation turned to all kinds of subjects, mostly connected with theatrical and cinema enterprise, and incidentally I gleaned a very interesting piece of news.

It is this: that George Robey has been approached by one of the biggest film syndicates in the United States of America with a view to his featuring in picture stories.

The salary offered him, I understand, approaches £1,000 a week.

There is no prospect, however, of his immediate acceptance of the offer; he has signed contracts to appear on the stage in England for a period of at least three years, if not four years.

Some months ago Robey did a film "stunt," which has been, and is still being, shown in the Metropolis and throughout the country. Its title is "George Robey At Home." He has just completed another picture, a very amusing one, I gather. I am not permitted to describe it in its entirety, but this much I will say—the story surrounds a bogus matrimonial agency and a general stores, and is, of course, brimful of comic situations.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mrs. Charles Kasrac for her collection of 8s. "Anonymous" is thanked for the very useful gift of clothing. Ladies' and children's clothing and footwear is urgently needed.

For Printers' Children.

The programme for Mr. George Robey's concert at the Coliseum on Sunday, April 27, in aid of the children of printers killed in the war, promises to be a most attractive one. In addition to the many stars who will appear, a film of Mr. Robey's investigations into the making of a modern newspaper will be shown, and Miss Ethel Irving will read a story-sketch specially written by Mr. Pett Ridge.

Miss Lillie Langtry.

Miss Lillie Langtry, who is playing a return at the Metropole, Gateshead, is making a big success with her lively numbers. This versatile comedienne has added to her repertoire, by kind permission of Mr. Leo Stormont, that stirring poem, "Remember."

Death of George Taylor.

Old professionals will hear with regret of the death of Mr. George Taylor, the Liverpool tenor vocalist, and husband of Ethel Trevor, the extempore vocalist. Miss Trevor will be glad to hear from old friends. Address, Rock Mount, Old Swan, Liverpool.



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B. Feldman and Co. Numbers.

Yvonne Granville was heartily applauded at Shepherd's Bush Empire last week for a characteristic rendering of "Joan of Arc." The Sisters O'Hara, a bright, artistic combination, are working "So This is Dixie" and "If You Were a Rose in Cupid's Garden" in refreshing style. Geo. H. Elliott is, if possible, more popular than ever since his return from overseas service. His "Old Tennessee and Me" (with violin obligato by Air-Mechanic Cunningham) is a huge success at the Holborn Empire this week.

Maude Hughes provided a vocal attraction at the Metropolitan last week, her singing of "Someday I'll Make You Love Me" being much appreciated.

Madge Merle, in Harry Day's "Jolly Times," is making a great hit with "Have a Smiley." "All the World will be Jealous of Me" is a great hit as sung by Gladys Courtney in "Tittle-Tattle" revue, and the same production includes a happy rendering of "At Half-Past Nine," by Leah Victoria.

Herman Darewski Co.

May Moore Duprez is one of the latest stars to fall under the sway of the all-conquering Darewski songs. She will produce three numbers published by the firm on their forthcoming Scotch tour, notably "There's a Wee Lassie in the Highlands," by Harry Gifford and John Neat.

In the new revue, so successfully produced at Margate Hippodrome last week, big outstanding features were the Darewski songs, "Moonlight, Down in Dixie," "Johnny's In Town," and "Li' Liza Jane." George Lestocq and Charles Childerstone at the Metropolitan this week, in their strong comedy act, "Klean Klowning," introduce two big Darewski numbers, namely, "When I Became a Sergeant" and "Torpedo Jim."

Betty Washington, the barefoot violinist, makes a big hit at the same house with the popular "K-K-K-Katy."

Ethel Castaldini, who has so long and successfully sung (and still sings) the big Darewski ballad, "Ireland Must Be Heaven," has another big winner, published by the same house, entitled "Now

You've Come Back Home," by Huntley Trevor and Lillian Ray.

Lawrence Wright Music Co. Numbers.

Next week being Easter week there has naturally been a big demand from all concert parties opening next Monday for the firm's publications, and Lawrence Wright is well represented in all the repertoires of the leading shows. In case there may be one or two odd companies who have not secured these big successes, we should advise them to consult our advertisement on another page and write off immediately. It is only necessary for them to take the names of the artistes attached to each song to realise the value of all these numbers. Talbot O'Farrell, at the Empire, Newcastle, last week, sang Wornton David and Horatio Nicholls' new number, "That Old-Fashioned Mother of Mine." Following a telegram from Mr. O'Farrell there came a most enthusiastic letter, in which he says that "the number proved a big winner and got such a big round of applause after the first verse that it was a sure hit." Wornton David has again been successful in striking the human note in his lyric, whilst Horatio Nicholls has wedded the melody entirely in sympathy with it.

Star Music Co. Numbers.

Daisy Dogmer, who started on her provincial tour at Manchester on Monday, is scoring a huge success with "Down in Virginia." This number has every indication of becoming as popular as the famous "Tennessee, Is That You Calling Me?" Gertie Gitana, who is starring at the Empire, Croydon, this week, is featuring with great success "Why Didn't You Tell Me?" the chorus of which is eagerly taken up by the audience. This will undoubtedly be one of the most popular songs this coming season.

Although only published just over a week, the Star Music Company's new ballad, "When Love Peeps in the Window," has already made great strides towards popularity. Miss Kathleen Stirling, the popular Welsh singer, is featuring this number at all her engagements with emphatic success.

Miss Jen Latona has in study for immediate production a beautiful new "kiddy" song by A. J. Mills and Maurice Scott, entitled "The Wedding in Fairyland."

"ERA" SPECIAL DRESS DESIGN.—NO. 12.



ABOVE we publish the twelfth of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era," designer.

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WHY DIDN'T YOU TELL ME?

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LOVE FOR KEEPS**

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SPORTY BOY-EE

OH, BILLY!

SOMEBODY

WHEN LOVE PEEPS ^{IN} THE WINDOW

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THE LONDON MUSIC HALLS.

HOLBORN EMPIRE.

There is the usual varied and excellent bill at the Holborn Empire this week. A prominent place on the programme is occupied by Mr. Fred Barnes, the famous light comedian, with a budget of new songs, and, in response to insistent encores, at least one of his old favourites. His contributions include an entertaining number, "The Worse You Are, the More They Like You," and a capital Italian character song. There is something delicate and refined about Mr. G. H. Elliott's style that differentiates him from all other comic comedians, and he was responsible for a delightful quarter of an hour. Mr. Elliott is now assisted by Mr. Edward Cunningham, a violinist of excellent technique, who was up to recently Mr. Elliott's confere in the Royal Air Force.

Of a high artistic level is the turn presented by Miss Violet Essex. The operatic note is sounded throughout, but it is the opera for the masses. Thus it is that her second number, which boasts an introduction based on one of the most celebrated aires in Puccini's "Madam Butterfly," develops into a much lighter treatment of the same theme. Miss Essex uses her delightful voice with charm and distinction in this and sundry other numbers, and has a well-written envol with which to conclude. Other popular turns on the programme are the inimitable Mr. Jay Laurier, who initiates us in the delights of treacle pudding and other luscious dainties; Hayman and Franklin, the popular cross-talk artists in an ingenious and witty travesty, entitled "Smilestones"; Magini, who created great amusement with his quaint methods, and who can play two notes on a violin at once, and a lot of other wonderful things; Miss Molly Butler, who, while recounting her experiences as a lady taxi-driver, contrives to hit off many types and dialects; the Four Cloverly Girls, who hurt clubs about to the bewilderment of the audience; and Spessell Brothers and Mack, in their clever acrobatic specialty. The programme is completed by Miss Mary Maytren's new sketch, "Tornado," in which she scores heavily, and receives capital assistance from Mr. Barney Lando, Mr. Frank Tennant, Mr. Harry Newman, and Miss Frances Rutledge. This sketch was enthusiastically received. Mr. Leslie Conroy, the popular manager, has some interesting stories, some grave and others gay, concerning the cruel hoax that was recently played upon the benevolent section of the public by a practical joker of the basest description.

WOOD-GREEN EMPIRE.

The excellent programme presented this week is attracting good houses to this popular hall. The Elliott-Savonas, in their fine musical entertainment, "The Palace of Orpheus," always command a hearty greeting, and deservedly so, for each member of the troupe is a musician of commanding ability. Mr. Vernon Watson, the popular mimic, gave impressions of well-known performers, starting with Mr. Raymond Hitchcock in "Am Dressed Up," following with his idea of the late Mr. Fred Emney, Frank Van Hoven, and Harry Champion would sing the same song. Hearty laughter greeted his efforts, and in response Mr. Watson gave an imitation of Mr. Frau Timmy, an exceptionally good item.

Mr. Fred Russell, with "Coster Jim," gave his ventriloquist turn, which remains as ever one of the best acts of its kind on the halls; and Miss Edie Veno, with "I Had My Umbrella in My Hand" and "Somewhere I Knew" (suggested to her by a letter received by her from her sailor brother) proved herself an artist of most versatility, her reception being of the most cordial description. An original musical and dancing turn, in which was included a clever and humorous impersonation of a cat was contributed by Mignon, Elise, and Eddy Foy; and Mart and Pep, minus props and stage paraphernalia of any description, gave an exhibition of hand-balancing and tumbling so clever, dextrous, and cleanly done as to earn an ovation.

The Sisters O'Hara, three chic and dainty girls, sang of "Roses in Cupid's Garden," in acceptable style, following this with a duet, "Two Frogs." In response to demands for more, an impression of Mr. Fred Durroz as Mr. Manhattan was given, a vociferous recall being gained. Ian Maclean, with a Scotch song, and the bobscope concluded the entertainment.

THE METROPOLITAN.

Arthur Aiston is here this week with his well-known comedy character studies, "Vol a Bit of Luck" and "Almas Be Oop and Doin'," and a stirring new Entente monologue. He had a big welcome on Monday, as, in fact, did many other clever people, such as the irresistible Jerry and Co., those builders who never built, Bruce Green, "the most-talked-of of dames," especially good in "They're All After Me"; Betty Washington, the sweet little bare-footed violin girl; Lestocq and Childerstone, two comedians of originality; Roy Mex, a young "breakdown" dancer, who won much applause; and the Judith Wogan Co. in "Biddy," an Irish sketch, with many a funny line for its four characters. "Al in the Same Boat," a new act, is noticed elsewhere.

ROTHERHITHE HIPPODROME.

On Monday afternoon the Rotherhithe Hippodrome was packed to the doors with a most enthusiastic audience. Joe Archer well described as the cheerful one, sang his way into the hearts of the house with three good numbers, including "Mademoiselle from Armentieres" and "When the Boys Come Home to Brightly." Charles Durham (deputising for the Kasars) also had an excellent reception for his two songs, "They All Look Alike in the Dark" and the "Wedding Ring" rag. Dancing is very popular here, and the well-named Four Dancing Madcaps brought down the house with their very slick footwork. Their turn is a whirlwind of movement. Dancing is also the forte of Tom Carlisle, who is described with some justice as the Dancing Demon. The audience could not have enough of him.

Some distinct novelty was introduced by the Floradoras, who proved conclusively by the introduction of a very gauche youth from the house that "two's company, three's none." Elsie Roby is a distinctly clever burlesque artist, and Howard Flynn's impression of Liszt playing his Rhapsody was good. His companion, Elsie Hayson, has a first-class voice, which she uses to advantage in several numbers. Dolly O'Dell, a chic comedienne, and Marcelle, with his wonderful seal, complete the bill.

POPULAR HIPPODROME.

Popular is turning up in force to patronise this popular Gulliver house, and to sample the good things provided. Ethel Leslie, in "At Half-past Nine," and "A Little Cozy Corner," two tuneful ditties, is a sprightly and graceful impersonator clad in Prince Charming costume. Syd Moorhouse, in his entertainment as the whistling tramp, with his vagrant song, "Tramping Along the Wayside," is a great favourite, and his new song, "Hail, Liberty," sung with much dramatic power and in fine voice, was received with great applause.

Lois Barker and Percy Tarring (the Grumblers), in their tuneful comedy duo, have quite a neat, artistic, distinctive style. They are heard to advantage in the melodious, "I Want You All the While," a very charming moreau, and "The Moon," and their up-to-date songs and stories have a crisp and racy flavour. Harry Ford in "I'm a Special" and "Ain't It a Cushty Job," scores, and with his quick, alert manner hits the public fancy, for he chooses his songs to suit his style quite cleverly. G. Taylor and Dorothy Summers contribute a taking and quaintly amusing comic scene, "We're All Happy as We Are," as sung by Mr. G. Taylor, is well received. Marie Kendall,

gowned in gorgeous raiment, with a big feather in her hat, is in high favour, and imparts plenty of joyous high spirits into her work, her song, "Let's Make a Night of It," being very popular. Selkirk's Juveniles, in their spectacular act, "The Class of Bonnie Scotland," in which 60 local youngsters take part, is another very popular contribution. Jay Laurier is always welcome with his rustic whimsicalities, and his songs are all a great success. Celest, the wire-walker, in this sensational act, completes an excellent programme.

BALHAM HIPPODROME.

"It's a Bird," called a small child from the back of the pit during Alexandre's bird mimicry turn on Monday, and this unsolicited testimonial the richly deserved. Clear and realistic are his various notes, and he made a big hit Jack Kellino's specialty act, comprising a little of juggling, music, and dancing, and a deal of comedy, is very popular. Miss Moran acts very cleverly as Sally, and is supported by Mr. Andrew Money, Mr. G. H. Liot, and Miss Nora Craigie. The Great Morritt, the mystery man, closes the bill; his thought-reading is clever and amusing, and his "Tally Ho!" sensation is well done. He had a very hearty reception.

NEW ACTS OF THE WEEK.

"ALL IN THE SAME BOAT."

Description: Musical satire.
Time: Fifteen minutes.
Required: Front cloth.

Artists: Three.

Seen for the first time at the Metropolitan on Monday, this act, with its atmosphere of American suburbia, introduced a postman who brings to one householder the news of her husband's death and a legacy of £10,000; and to her next-door neighbour, a divorced, the apparently far more painful tidings that alimony has been stopped. The ladies make short shrift of their feelings by singing them as a duet, and then retire to change into gala costumes, soon to be interrupted by an anti-prohibition grass widow. Each casts her nets for him, but he has had three wives already, and "many groups" of children.

The Misses Minnie and Agnes Steele played with spirit, as did Mr. E. Brinkman, who filled both the male parts. Good dresses and careful production were strong allies.

MAGICIANS' CLUB.

LADIES' NIGHT.

The third ladies' night of the season was held at 53, Fitzroy-square, on Sunday evening. Mr. Arthur Aiston presided, and a well-varied programme, managed by Mr. Will Goldston, director of entertainments, attracted a large audience. In the conjuring part of the bill an early start was made by Kinye Imai, a Japanese performer, who performed his tricks neatly, and met with a favourable reception. The first turn in the musical line was Miss Amy Reid, who was applauded for an effective rendering of the favourite Scotch song, "Angus Macdonald," and as an encore she obliged with a popular ballad of the present day, "The Bells of St. Mary." Mr. G. W. Hunter, announced as the "conjurer comedian," had a very cordial welcome, and the dry humour with which his patter was so generously flavoured was as much appreciated as the smartness he displayed in the performance of his tricks. Calling to his aid the "spirits," he did some amazing things with handkerchiefs that were apparently under a mysterious influence, and also with black and white sheets of paper, which, after being torn into strips, resumed their original form. Lastly, by means of two lengths of rope he showed how easy it was to the expert in such matters to free himself after being to all outward appearance securely bound. Miss Henri varied the programme by a skillfully-played violin solo, which was well received, and then Mr. Harry Hall gave the audience a merry ten minutes by his well-known impersonation of a country curate, with a list of announcements to make. Mr. Harold Comden followed with a conjuring performance of a high order of merit. Other contributors to the programme were "Herminie" (hon. secretary), Messrs. Gordon Freeman, Rupert Winston, Walter Hisecock, Paul Becke, Edward Victor, Russell Howard, also "Cameo," "Besoni," Mrs. Will Goldston, and Miss Dorothy Gordon. Mr. Oswald Williams rendered good service as accompanist.

"SOLD AND HEALED."

Comedy sketch, by Jack Win, Produced at Tottenham Palace on Monday, April 14. This is a clever comedy sketch, and Mr. Jack Win is to be complimented on securing so many laughs in so short a time. The son of a titled gentleman has married an actress against his father's wishes, and in consequence the plot is concocted to bring the old man to reason. The wife disguises herself as a representative of the Wives and Spinners' Protection Society, and, confronting her father-in-law, says she will kill him if he does not withdraw his threat to disinherit his son. The butler, in the guise of the executioner of the society, is called in to do the terrible deed, and the son, disguised, also comes on the scene. Finally, the father-in-law is rescued and relents, and learns how he has been "Sold and Healed." Mr. Jack Win and Miss Windle act very humorously, and the two gentlemen who assist them are both capital comedians.

Mr. Alfred Bray, who is finishing his Better "Ole" turn after a record run with three companies, will shortly open new offices in Piccadilly, from whence he will control his various enterprises.

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"THE ERA" FILM SECTION

CINEMATOGRAF EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

Many interesting matters were under consideration at the usual monthly meeting of the Scottish Branch of the Cinematograph Exhibitors' Association, held in the Central Halls, Bath-street, Glasgow, last week under the chairmanship of the president, Mr. J. J. Bennett. At the outset of the proceedings, the secretary (Councillor James Welsh) submitted the minutes of several committee meetings held since the last general meeting of the Association two months ago, and these indicated that among the topics which had been under discussion were the model contract and its application to Scotland, the influenza epidemic in its relation to cinemas, the Parliamentary Fund and its uses, and other important points.

The Parliamentary Fund.

In the course of a general statement on the different matters thus raised, the Chairman observed that with regard to the Parliamentary Fund, since he came into the hall that afternoon he had been handed a cheque on behalf of the A.B. King Circuit of Halls for £30 as a donation to that fund, and he thought that that was a very handsome contribution. He had also received other two smaller sums, and altogether the Scottish total now stood at the goodly figure of £243. If, however, there were any other proprietors who still wished an opportunity of contributing they would be very glad to receive their donations as soon as possible, and he could assure them that all the money raised would be well spent.

New Committee Members.

The meeting elected Mr. Twaide (St. George's Picture Palace) as a new member of the committee, in succession to Mr. Walter W. Thompson, who, owing to increasing demands on his time, had found it necessary to resign his position, and it was also mentioned that Mr. Browning had been elected to represent Dundee and district, and Mr. Hay to represent Aberdeen

and district on the committee, in succession to Mr. Henderson and Mr. Cruikshanks respectively.

The Model Contract.

A long and interesting discussion next took place upon the new model contract between renters and exhibitors, and the Chairman, in his opening remarks on this subject, said that this was a very difficult question, but the Council of the C.E.A. had decided, after full consideration, to recommend the acceptance of this contract to all the local branches for an experimental period of twelve months, with the words deleted, "and must not be altered in any particular." Mr. Bennett said that that afternoon they could not discuss the details of the contract, and they had simply got to take it or leave it. However, there was no doubt that an arrangement between the renters and exhibitors might have far-reaching results in the future, and if they rejected this contract even in its present form, and came to no definite arrangement, this would result in chaos, and with the possibility of any future arrangement being very remote indeed. "I personally attach very great value on a great bargain" (also remarked Mr. Bennett), "and if this is the best arrangement we meantime can make, then although it is not what we wished, I still feel it my duty to ask you to accept it rather than let the whole thing fall to the ground."

After some further discussion, two motions were tabled—one by Mr. Cross, that the contract be accepted by the Scottish exhibitors for twelve months on condition that the eight words mentioned were deleted, and the other by Mr. McBride, that they adhere as an association to the contract already agreed upon between the Scottish film renters and the Scottish exhibitors—and the former became the finding of the meeting. After some further business had been transacted, the proceedings terminated with a hearty vote of thanks to Mr. Bennett for presiding.

living peacefully in the great free West. His marriage to a squaw follows, and later the ranch is ringing with a tiny boy's happy laughter. Away in the wilds the guileless brother seeks forgetfulness in sport, but he is mauled by a lion, and rights the wrong before dying. The young wife journeys to the West, but even love cannot

derer by the re-appearance of Meredith, who, owing to the plans of the wily Jezebel, has been languishing in prison. Jezebel is shot, and the daughter, thinking her father responsible for the crime, takes the blame. Meredith finally confesses, and there is a happy re-union. [See our Film Markings.]

her best with the part of Lucille, and is essentially womanly. She has good support from the other unnamed members of the cast. [See our Film Markings.]

"QUINNEYS."

H. A. VACHELL'S FAMOUS PLAY ON THE SCREEN.

Production Samuelson Type Comedy-Drama Stars Isabel Elsom and Henry Ainley Length Six Reels Distributors Grangers "Quinneys" registers another great triumph for Samuelson, and this delightful film, in which pathos and humour are so skilfully blended will be greatly enjoyed by all who see it. The production reflects great credit on all concerned. Isabel Elsom is the merry-hearted Posey to the life, and the supporting cast is first-class. Henry Ainley's perfect portrayal of Joe Quinney will live long in the memory; Miss Constance Backner acts cleverly as Mabel Dredge, the typist; and Miss Marie Wright gives a finished portrayal of Mrs. Quinney. The large audience at the Pavilion rocked with laughter at the furniture dealer's quaint mannerisms, and were equally delighted at the secret love affair between Posey and her father's assistant. Seldom indeed has a film received such an ovation. [See our Film Markings.]

"A PEEP BEHIND THE SCENES."

CHILD'S EXPERIENCES OF FAIR LIFE.

Production Master Type Drama Stars Ivy Close and Gerald Ames Length Five Reels Distributors New Bio Since the first trade show of this production it has been carefully pruned, and the result is very satisfactory. "A Peep Behind the Scenes" should prove very enjoyable to the numerous lovers of Mrs. O. F. Walton's book. The foolish marriage of a pretty country girl is responsible for the hard and miserable life of the child of the union. The father, an actor, forced through poverty to join a fair, cares more for drink than for his motherless little girl. His death causes Rosalie to take to the road. But the weary miles end at last, and, surrounded by the love and kindness of her dead mother's family, the child learns to forget the trials of her past life. [See our Film Markings.]

"THE GIRL WITH NO REGRETS."

HOW A REFORMED TOPER SHOWED HIS GRATITUDE.

Production William Fox Star Peggy Hyland Type Drama Length 4,900ft. This film met with a favourable reception at the Super Cinema on Wednesday, interest having been excited in the trials and tribulations of a heroine of notable charm, Signa Herrick by name, whose misfortune it is to have a sister who, having married a crook, becomes a thief herself. It is a terrible blow to Signa when, homeless, she visits her sister and makes the discovery that she has "fallen among thieves." However, matters improve on her obtaining a situation as secretary to Olney French, a wealthy jewel collector, when she induces to give up the hard drinking which is slowly killing him. Moreover, he falls in love with the sweet young girl who has saved him from a terrible fate, and retains his trust in her even when suspicion points to her through the wicked machinations of Olney's half-brother, Gerald Marbury, and her sister's husband is caught in the act of breaking into the house. Miss Peggy Hyland made quite an ideal heroine. [See our Film Markings.]

"SUBMARINES AND SIMPS."

FILM PARODY ON THE PREVAILING SPY PRODUCTIONS.

Production Vitaphone Type Comedy Stars Earle Montgomery and Joseph Rock Length Two Reels Release September 1 Shown in their private theatre on Thursday, Messrs. Vitaphone Co., Ltd., screened the first of a new series of comic spy films that will undoubtedly prove a huge success, as the situations are characterised by broad humour, and rely strongly on rough and tumble fights. The plot deals with the latest discovery of an aged inventor, by which explosives can be fired at a distance. German spies, posing as Yankee Government officials, obtain a practical demonstration of the material, and their behaviour is viewed with suspicion by the inventor's two pretty daughters and their prospective lovers. Acting on the advice of these amateur detectives, the girls set forth with the precious formula for Washington, and are followed by the German spies. Their adventures crowd thick and fast, and comic submarines and torpedoes play a large part in them. Their final rescue by an American "dazzled" submarine by the lovers, who have proved themselves by no means the simpletons they look, makes a very good climax. Earle Montgomery and Joseph Rock play the leading parts, and have a most strenuous time. [See our Film Markings.]

"HUNS AND HYPHENS."

SECOND OF THE VITAPHONE SPY COMEDIES.

Production Vitaphone Type Comedy Stars Lawrence Semon Length Two Reels Release September 8 A similar theme is taken for the plot of "Huns and Hyphens," shown on the same occasion as the foregoing. In this case the plans are of a gas mask, invented by Vera Bright, engaged to a secret service man who poses as a waiter. They are sought

for by German spies, headed by Von Schneiderman, the proprietor of the "American" Cafe. They are invariably foiled by the waiter, and when Vera Bright and her father pay a chance visit, with the plans still in her possession, the fun becomes fast and furious. Utensils, furniture, and buildings are destroyed wholesale, and the waiter protects his sweetheart by means of all manners of missiles, ranging from soap-suds to saws and umbrella-parachutes. With Lawrence Semon as the ingenious waiter the production is one of genuine humour. Lighting and photography are equally good, and worthy of past productions of this company. [See our Film Markings.]

"THE KEEPER OF THE DOOR."

FILM VERSION OF ETHEL M. DELL'S NOVEL.

Production Stoll Film Co. Type Drama Stars Basil Gill and Peggy Carlisle Length Five Reels A large audience was unanimous in its praise of "The Keeper of the Door," which Stoll's screened recently at the Alhambra. From Mrs. Basil Gill and Miss Peggy Carlisle we get acting that is both powerful and convincing. Dr. Max Wyndham arrives at Weir to take over the practice of Dr. Ratcliff, about to leave for the East. Olga Ratcliff holds strong views concerning the cruelty of doctors allowing patients to live when death would bring relief. Wyndham agrees that doctors are keepers of the Door of Life, but that their duty is to preserve life. Later Olga's friend, Violet, learns that her mother was mad, and that she is likely to herself become insane, which she does. Olga hears from Max that Violet will never regain her sanity, and mercifully gives her a drug that opens the door. The illness which follows brings forgetfulness of her action, and her engagement with Max is broken off, because of the suspicion that he poisoned Violet for his own ends. For some time Olga imagines herself in love with Noel Wyndham, but Max's strong personality conquers, and finally the girl learns the truth, and returns to the arms of the doctor. [See our Film Markings.]

"B.B. THE FIXER."

DAUGHTER UNITES PARENTS.

Production American Type Comedy-Drama Stars Jackie Saunders Length Five Reels Distributors Boltons Jackie Saunders acts delightfully in this entertaining film, which provides her with a rôle, of which she takes full advantage. John Porter loses his fortune through bad speculation, and goes West. Here Bab, the Porters' only child, grows up a typical Western girl, engaged to Sterling, an upright young ranch owner. Oil is struck on Porter's ranch, and the return of wealth sees the family back once more in their old surroundings. Bab is sent to college, where she is exceedingly happy. Mrs. Porter is determined that Sterling shall not become her son-in-law, but Bab is equally determined that she will marry the man she loves. After a quarrel the Porters separate, and when Bab returns she joins her father. John Porter is suddenly stricken down with illness, and Bab, seizing her chance, effects a reconciliation, after which she marries Sterling. [See our Film Markings.]

"LOVE'S GREATEST SACRIFICE."

DRUG FIEND RECLAIMED BY WIFE'S DEVOTION.

Production Oro Type Drama Stars Betty Brice Length Five Reels Distributors Boltons This is a well-written, well-acted story of the stage. The unfolding of the plot provides many peeps behind the scenes, and also some picturesque seascapes. Betty Brice, as an ambitious young actress, acts convincingly, and is well supported. Neil Woodard in "The Golden Girl." She achieves great success, and consents to dine with Hugh Gordon, an admirer. Mrs. Gordon, a wealthy snob, leaves the restaurant on the entrance of Nell. Piqued at the elder woman's behaviour, Nell consents to marry Gordon. John Randall, owner of the theatre, also loves Nell, and when she refuses to desert her husband she is dismissed. Gordon goes rapidly downhill, and finally becomes a drug fiend. Mrs. Gordon offers Nell five thousand dollars to leave the city, thinking to thus reclaim her son. Nell, however, accompanied by Hugh, settles by the sea, where, after a hard struggle, the man becomes his old self. In order to send him back to his own people, Nell steals quietly away, but Hugh realises his wife's worth, and refuses to part from her. [See our Film Markings.]

"REDEEMING LOVE."

Type Drama Stars Kathryn Williams Length Five Reels Distributors Artistic "Redeeming Love" is a film of much power, showing the triumph of love over evil. The dramatic element is well to the fore, and the settings are very fine. Lured from her country home by a scoundrel, the belle of the village goes from bad to worse, her one aim being to enrich herself at the expense of others. The young clergyman of the girl's native town settles down near by, and raises a considerable sum of money for a new society. The girl invites him to meet her, the motive being robbery. Love, however, triumphs, and when atonement has been made for past sins the couple seek happiness together. [See our Film Markings.]

Mr. Eric Williams.

At the Marlborough Theatre, Holloway, last week, Mr. Eric Williams produced his new speaking photo version of "A Fireman's Wedding" with great success. The film is by the Barker Motion Photography, Ltd., and Mr. Eric Williams acts the part of an artisan, as well as speaking the dialogue to synchronise with the lips of his other self on the screen. These performances will be repeated all this week at the Empire, Camberwell.

Adapted from E. Phillips Oppenheim's Novel, "The Court of St. Simon."

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force the White Man to desert the faithful squaw. He agrees to send his boy to England, and this causes the lonely little mother to seek death. Finally, father and son say farewell to the West, and together with the "one" woman go home. [See our Film Markings.]

"IN FRIE DSHIP'S NAME."

HOW A NEGLECTED HUSBAND LOSES HIS WIFE'S LOVE.

Production Trans-Atlantic Type Drama Stars Ruth Clifford Length 5,000 feet

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"JEZEBEL."

WOMAN'S SINS CAUSE LOVER TO BECOME MURDERER.

Type Drama Stars Mile. Fabienne Fegres Length Five Reels Distributors International Corporation Fine photography and exquisitely beautiful scenery should ensure for "Jezebel" hearty approval. Jezebel de Lorme, a

Good photography and earnest acting are to be found in the Trans-Atlantic film, "In Friendship's Name," screened at the New Gallery on Friday. Lucille is the young wife of Judge Linforth, in whom, we are told, "the fires of romance have burned out." However, he becomes jealous of his friend Ronald, whom he himself introduces into the house. Later, finding themselves mutually attracted, the young couple, for honour's sake, decide to part, and Lucille

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beautiful adventures, engaged to a Dr. agrees with the Judge's sardonic suggestion to leave for Florida immediately. On the eve of departure, Ronald, finding her alone, persuades her to come with him to other lands. She consents, but in the grounds, the young man's conscience awakes, and Lucille returns home. In her absence, her husband's desk has been rifled of valuable bonds, and the police trace them to Ronald, he having been induced by a crook to purchase them. Lucille, though innocent, sacrifices her reputation, and thus forces the judge to divorce her, marrying the lover in due course. Ruth Clifford does

"WHEN LOVE LOSES."

LOVE ROMANCE OF CALIFORNIA PIONEER DAYS OF '49.

Production Clune Type Romantic Drama Stars Mabel Van Buren, Richard Sterling Length Four Reels Distributors Messrs. Walker's Pictures, Ltd.

Conspicuous for its beautiful setting and unique scenery, "When Love Loses" was screened at the New Gallery Cinema recently by Messrs. Walker's, Ltd. It is essentially a love romance between Angus Phail, a wealthy skipper in the days of '49, and beautiful Ramona Gonzaga, the belle of Monterey, on the Pacific coast. Meeting her at the wedding of her sister Phail falls deeply in love, and soon after proposes and is accepted. He goes back on one last voyage to gather gems for his bride, and is absent eight months, returning just as Ramona comes from the chapel as the wife of Lieut. Ortigas. Maddened by the shock, Phail rushes away and becomes a wanderer on the face of the earth. Stricken by illness, he is nursed back to life by an Indian squaw, and in gratitude he marries her. After the birth of their child he determines to return to civilised life, and takes his little daughter to Monterey, where he has her baptised as Ramona, giving her into the care of Ramona Ortigas herself, now ill-treated by her husband. The child is a great comfort to the grief-stricken woman, who dies four days later, and Phail, realising that "When Love Loses" all is lost, casts himself into the sea. The acting is exceptionally good. Miss Mabel Van Buren admirably enacting Ramona, and the photography is almost remarkable. At the trade show on Wednesday the musical effects and selections contributed greatly to the success of the film. [See our Film Markings.]

"MRS. LEFFINGWELL'S BOOTS."

HOW JEALOUS HUSBAND IS FOOLED BY WIFE.

Production Select Type Comedy Stars Constance Talmadge Length Four Reels Distributors Gaumont

The Constance Talmadge comedies are always witty and always well acted, and "Mrs. Leffingwell's Boots" is sure of a welcome anywhere. The photography is flawless. Mrs. Leffingwell, an extravagant little woman, is carefully guarded by a stern husband. While staying at Clovelly Hills, Conny meets Walter Huntley, engaged to Mabel Brown, a friend of the Leffingwells. To annoy her husband, Conny starts a flirtation with Huntley. Leffingwell sees Huntley buying a pair of shoes which have long been desired by Conny. That young lady buys them herself, and hubby, furiously jealous, suspects the worst, and drags Conny home. Here she is forced to lead the life of a recluse, but breaks out to go to a friend's to dinner, where Huntley is another guest. Leffingwell joins the party, and there is a row, but explanations follow, and there is a happy ending. [See our Film Markings.]

"A WHITE MAN."

BROTHER'S SACRIFICE OF GOOD NAME.

Production Famous Lasky Type Drama Stars Five Reels Length Five Reels Taken from the play of the same name, "A White Man" has strength and swift action, the scenery being beautiful and the photography perfect. The story tells of the unfortunate investment of the head of a noble family with funds in his charge. The younger brother, about to leave the country, is prevailed upon to take the blame, and years later we find him

"AN UNSELFISH SIN'ER."

STORY OF LOVE AND DISAPPOINTMENT.

Production Walturdaw Star Louise Glaum Type Drama Length Five Reels This is the romance of a discarded woman, Lola by name, who, meeting under romantic circumstances, a cripple named Danfield, to whom she soon becomes indispensable, learns, just before receiving an offer of marriage from him, that his young daughter is the woman for whom her lover had abandoned her. She declines Danfield's offer, but consents to stay on as his secretary, and also as the companion of his daughter on her return from her honeymoon. Danfield, happily cured, renews his offer, he being under the impression that Lola had refused him owing to his infirmity. But he is again met with a refusal. The husband of Danfield's daughter turns out a brute, and endeavours to resume the old relation with Lola. Angered at her indignation, she tries to throw her to the ground, but, catching his foot in the carpet, falls down the stairs and breaks his neck. Thus are Lola and the disillusioned young wife relieved of the blackguard, and a happier future is in prospect for all. Miss Louise Glaum acts very finely as the heroine, and Mr. J. Lawson Butt gives a masterly impersonation of the crippled father. The photography is excellent. [See our Film Markings.]

"WILD PRIMROSE."

WAYSIDE FLOWER OR EXOTIC BLOOM?

Production Vitaphone Type Gladys Leslie Length Five Reels This is the story of a young girl's return to her parents after being brought up in primitive surroundings since infancy. She goes back not as a welcome inmate, but rather from a sense of duty on the part of her father, who imagines her to be an ignorant hoyden. Deeply hurt by her father's long silence, Primrose determines to fulfil to the letter his unjust estimate of her, and her uncouth behaviour soon disgusts the household. After a time, however, Primrose's innate gentleness and delicacy reveal themselves, and when reverses humble her father she comes to his rescue, having inherited a considerable sum of money unknown to her parent. An interesting and original love story runs through the picture, which is one of decided merit. The burden of the acting falls upon Miss Gladys Leslie, who acquires herself in a very satisfactory manner. The support is good, and several delightfully pretty scenes are shown. [See our Film Markings.]

"FUEL OF LIFE."

A BITTER BITTEN.

Production Triangle Type Belle Bennett Length Five Parts A woman's vow of revenge on the male sex in general, against whom she is embittered owing to the faithlessness of her husband, is the pivotal idea in this film drama. Angela De Hoven, the woman in question, has many heartless conquests to her credit. But, as the Persian proverb has it, "woman not only does it, but overdoes it." An apt illustration of this occurs when Angela sets out to ruin Bob Spalding, a young fellow who has hit upon a rich vein in his gold mine. She effects her purpose easily enough, but when another victim is added to her score she realises also that she has lost the game, and herself falls a victim to her love for her latest and last conquest. Many thrilling scenes are shown in the course of the story, which grips the interest of the spectator from start to finish. The acting was admirable. A two-reel re-issue, "Boss of the Eight," and a Keystone re-issue, "Hearts and Sparks," were also shown.

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ROUND ABOUT FILMLAND.

Meeting of the Big Four—Billy Rhodes' Triumph—Violet Hopson's Racing Drama—Japan on the Screen.

Future Plans of the Big Four.

Oscar A. Price, who, we hear, resigned his office as Assistant Director of the U.S. Railroads on April 1, and has taken over his new responsibilities as president of the United Artists' Association, recently presided at a meeting held at the Alexandria Hotel, Los Angeles, attended by Charlie Chaplin, Mary Pickford, D. W. Griffith, Douglas Fairbanks, and Mr. McAdoo, late Secretary of the U.S. Treasury, and now legal representative of the new combine. At this consultation plans were discussed regarding release of the output of the company, the possibility of certain members making pictures abroad, the matter of stories, and other leading items. An important plan of the organisation is concerned with the establishment of a chain of theatres throughout Europe, where the pictures of the Big Four will be exhibited.

S.P.T. Club Lecture.

The members of the S.P.T. Club and their friends are invited to a lecture entitled "Great Britain Versus the World," to be given this evening by Mr. Herbert Brenon at the Stoll Picture Theatre. The lecturer is well known in the film world as the producer of "The Passing of the Third Floor Back," and other notable pictures.

Billie Rhodes' Debut.

Billie Rhodes, the heroine of fifty-two new comedies, has made an auspicious opening of her campaign for the hearts of the British public. On Friday last, at the West-End Cinema, she scored a great personal success, as was evidenced by the constant ripples of laughter accompanying her sprightly adventures on the screen, and in the more tangible form of brisk bookings at the close of the exhibition. Her success is best exemplified in the widely different classes of theatre that have already secured her. In the West-End she has carried all before her. The New Gallery Cinema, The Marble Arch Pavilion, The West-End Cinema, the Piccadilly Cinema, and the Palace, Maiden Lane, and many other important London houses, have been prompt to snap up so dainty an item, and on the south side of the Thames Billie Rhodes was no less successful.

A Steeplechase Drama.

Miss Violet Hopson has, we hear, recently been busily engaged collecting racecourse "copy" for her new film, and picked out several interesting types of racecourse habitués, whom she will double for small part characters in her racing story. This talented star intends to give picture goers a true-to-life steeplechasing drama, with the atmosphere of the racecourse very pronounced. As is well known, Miss Hopson is a keen enthusiast of the outdoor life, and is a good horsewoman. This film, the first to be placed on the market under Miss Hopson's management, will give her a big opportunity for plenty of "exterior" work.

Leicester Cinemas and Good Friday.

The Leicester Watch Committee have granted their usual concession for the opening of all the silent picture theatres in the town on Good Friday. They always prove a big attraction to the vast crowds of holiday makers, and the various management put on special films and appropriate music.

Stoll.

Pauline Frederick's second Goldwyn picture, Cosmo Hamilton's "One Week of Life," is a story far removed from the beaten track, and distinctly different from the successful drama in which Miss Frederick made her Goldwyn debut, yet it demands the services of players with the same finesse and force. Thomas Holding is her leading man. With Miss Frederick's made his first appearance on the screen in "The Eternal City," accompanying her to Rome to do the Hall Caine play. Corinne Barker essays, we hear, the best rôle of her career as the only feminine character in the play besides the star's dual one. Introduced to the screen in Goldwyn pictures, Miss Barker appeared to advantage in "Peck's Bad Girl" and in "Money Mad," and where she created the part of Helen Morris.

at once her beauty and distinction marked her out for favourable mention. We learn from the Stoll Film Co. Ltd. that Tom Moore has signed a long term contract with the Goldwyn Corporation, which assures the continuance of this young star in the Goldwyn family for several years to come.

Gaumont.

Technical men who have seen Alice Brady in her latest select picture, "The Better Half," which Gaumont's will show at the Shaftesbury Pavilion on April 24, at 11, declare that Miss Brady's work of doubling in this picture is the best thing of its kind yet done. Miss Brady plays the dual rôle of Louise and Trixie Thorley, twin sisters, who are alike as the proverbial peas in appearance, yet as different under the surface as it is possible for sisters to be. During the course of the picture Miss Brady's doubling is so cleverly executed that it is, we hear, practically impossible to tell which is she and which is her double, although in some scenes she is both Trixie and Louise at the same time. There is hardly a scene in which Miss Brady does not appear.

Suprakinema.

An "Era" representative recently made a call at 178, Charing Cross Road, the new renting house of "Suprakinema, Ltd.," the managing director, Mr. Arthur Sansom, giving him some interesting facts with regard to the possible future of the firm. The first "Supra" production is "Suspense," and the trade show will be held on May 6, at the West-End Cinema. The company have also secured a large number of Billy West Comedies. Further facts elicited were that Mr. E. E. Facey is a director, and is also acting secretary. Mr. Facey has recently returned from serving in Italy with His Majesty's Forces, where he had an opportunity of making use of his extensive knowledge of the trade. The company should be congratulated on having the benefit of the experience of one of the men with over twenty years' experience in the trade. Mr. C. Stretton Walker, and Mr. Harry Brett, two of the other directors, have also had a long experience of the trade, and their knowledge, and the fact that they, too, are working directors, and not sleeping partners, should go a long way to assure the success of the firm. Capt. C. E. Briggs, known amongst his many friends and acquaintances as "Capt. Briggs, of Battersea," is the advertising expert of Suprakinema, Ltd.

Pathé.

Pathé Frères will, we hear, shortly be showing to the trade, in addition to their new serial, "Hands Up!" some remarkably fine Gold Rooster plays, featuring such favourites as Fannie Ward, Frank Keenan, and Baby Marie Osborne. The first of these to be screened to exhibitors in London on May 7 will be "A Japanese Nightingale," one of the most unique and beautifully produced plays ever visualised on the screen. The heroine is a delightful little Japanese lady, portrayed by Miss Ward. Almost the entire story takes place in Japan, and the Japanese scenery, customs, buildings, costumes, &c., have all been faithfully reproduced.

The London trade show date of "Hands Up!" is April 30. It will be an all day exhibition, starting at 11 a.m.

"Quinnys."

In producing "Quinnys," Samuelsons, who have produced yet another British masterpiece, had at their disposal £10,000 worth of curios. Granger's possess the world's rights of this popular play, in which Henry Ainley and Isobel Elsom play principal parts. Miss Constance Backner also made a great success in this production. Her part of Mabel Dredge, the typist, a little inclined to be spiteful, especially where love was concerned, was carried on with a fine restraint. It was Miss Backner's finished work as Rosa Galt in "Baby Mine" that decided Sir Herbert Tree, under whom she has done much clever work, to give her the chance, which she seized, to play the part of "Peck's" "Bad Girl" and in "Money Mad," and where she created the part of Helen Morris.

Fox.

The Fox 1920 extravaganza, "All Baba and the Forty Thieves," is to be the attraction at the Alhambra on April 22. This fascinating story, with its Oriental splendour, will undoubtedly make a strong appeal. On the 23rd Fox are presenting Miss Virginia Pearson in "The Love Auction." Unfolded in this picture is a story of suffering and humiliation that has a powerful heart appeal, and Miss Pearson as the disillusioned wife, who eventually finds happiness after a hard struggle, has, we hear, never been seen to greater advantage.

Phillips.

The Phillips' Film Co. will show at the Shaftesbury to-morrow (Thursday) "Early to Bed," a feature film which is a comedy without any kind of "drama" qualification. "Early to Bed" is part of a popular maxim which is frequently in the mouth of its leading character—a middle-aged male busybody, whose "fatherly" interest in two young people leads to unlooked-for complications. William Dyer, who takes the part indicated, has had his biggest chance as an "Universal" artiste in this production, and Phillips thinks very highly indeed of his merits as a comedian. Carmel Myers, his co-star, already enjoys a large measure of popularity in this country. The display promised a real novelty to managers, and should be well attended.

Granger's.

Granger's have made a break of a week in their regular fortnightly London trade show. Next Tuesday, at the West End Cinema, at 11.15, they will resume the presentation of their 1919 programme. This time an American picture "The Strong Way," will fill the programme. It is a play in which John Bowers and June Elvidge star. Although in no way a problem play in the accepted sense of the word, "The Strong Way" will, we hear, raise many a problem in the minds of the public. John Bowers is a husband who has been wronged, and his way of bringing his wife to reason and an acknowledgement of her erring ways, may not be the way that commends itself to the majority of people.

A Popular Star.

The Charles Urban Trading Co.'s new five-reel masterpiece, "A Splendid Lie," stars that popular actress, Miss Kitty Gordon, one of the handsomest and best-dressed stars of the screen. Miss Gordon's gowns are designed by the leading modistes of Paris and New York, and invariably attract the attention in every picture in which she appears.

Death of Mr. Sydney Drew.

In this country the death of Mr. Sydney Drew, the actor, which took place in New York on the 9th inst., after only a few days' illness, will be most keenly felt by the frequenters of the picture theatre. In the last few years the names of Mr. and Mrs. Sydney Drew have come to be associated with the best type of American film. In no way depending for their success on extravagant make-up or eccentric antics, the couple always provided clean and healthy comedy.

Before the cinema attained its present popularity, Mr. Sydney Drew was known to the American public as an excellent comedy actor, though he never achieved the same position on the stage as his brother, Mr. John Drew, who became so well known in this country as a member of the famous Daly company.

"THE VICTORY LEADERS."

TO AID ST. DUNSTON'S.

In order to aid St. Dunstan's Fund for the permanent after-care of soldiers and sailors blinded in the war, King George, the King of Italy, President Poincaré, President Wilson, the Prince of Wales, Prince Albert, Mr. Lloyd George, M. Clemenceau, Marshal Foch, Lord Jellicoe, Sir David Beatty, Sir Douglas Haig, Admiral Sims, General Diaz, Admiral di Revel, and others who helped to lead the Allies to victory have specially posed for the cinematograph camera.

The most remarkable film in existence is the result, and these living pictures, to be known as "The Victory Leaders," will shortly be shown to the cinematograph trade at the Alhambra, London, and will afterwards be exploited all over the world to aid the most notable and necessary of post-war appeals.

Mr. Oswald Stoll, anxious to help the great work of St. Dunstan's, placed the entire resources of the Stoll Film Co. at the disposal of Sir Arthur Pearson, entirely free of cost. The making of "The Victory Leaders" has been a labour of love, and all money paid by cinema theatre owners throughout the world will go to aid those gallant men who have suffered, and must continue to suffer, so much for their country.

"The Victory Leaders" will first be released simultaneously to every cinema theatre in London, then to the provinces, and later abroad.

To begin this record-making enterprise Sir Arthur Pearson first approached King George, and His Majesty at once agreed to lend his aid to so worthy a project. Camera operators went to the battlefields

of France, and there the King, the Prince of Wales, Prince Albert, and many distinguished officers specially posed for the first section of the film. His Majesty has since taken the keenest personal interest in this unique work, and has asked to see the film as soon as it is complete.

Mr. Maurice Elvey, the producer, travelled 4,000 miles in making the film, and his passport was visé on no fewer than forty-two occasions.

Forthcoming Film Stunt.

We hear of an intended highly sensational "stunt" over the heart of London traffic in the course of the next few days.

Women Who Win.

The All-British photo-play, "Women Who Win," in which Her Majesty Queen Mary, Her Majesty Queen Alexandra, H.R.H. Princess Victoria, H.R.H. the Crown Princess of Sweden, and the Lady Patricia Ramsay graciously consented to be filmed, will be presented by Mr. T. H. Davidson at a private view at the Philharmonic Hall on Thursday, April 24, at 11.15. The story is by Miss Alma Stunt, and the producers are Mr. Percy Nash and Mr. Fred Durrant. Many well known artistes take part in the film, which is in five reels.

At Royal Cinema, Belfast, during the week, the superb attraction has been "The Heart of the World," the opening performance on Monday being under the patronage and presence of the Lord Mayor and Lady Mayoress of Belfast, who were received by Mr. Fred W. Warden, managing director of Royal Cinema and Grand Opera House, Belfast.

"TO THE DEATH."

STORY OF A CORSIKAN GIRL'S REVENGE FOR A SISTER'S WRONG.

Production . . . Metro Master Productions
Type Melodrama
Star Olga Petrova
Length Five Reels
Distributors . . . W. & F. Film Service, Ltd.

The new Metro film, "To the Death!" screened at the Shaftesbury Pavilion on Monday, contained all the necessary elements of tragedy and vivid setting to make it as successful as its predecessors. The scene is laid in Corsica, its quaint streets forming an ideal background for a story of a land where the punishment for dishonour is death. Bianca Sylva, a lace-maker in Calvi, is sent to Paris by a sculptor impressed by her talent while modelling in clay. Here she meets Robert Dumont, of the Secret Service, who works under the name of Pierre Renard. He is sent to Corsica to watch the actions of Laporte, also engaged in Government work, but believed to be a traitor. Here, in Calvi, Dumont interferes between Laporte, who is flirting with Rosa, Bianca's younger sister, and Laporte swears revenge. Some time later Bianca is called home to find her sister dying, and, discovering a note which lured her to her meetings with the unknown lover, signed Pierre Renard, she vows vengeance "to the death." Back in Paris, she meets Laporte, and in order to win his help to find Renard she dismisses Dumont, whom she loves, and agrees to sacrifice herself if Laporte will bring the unknown "Renard" into her power. Laporte contrives to prove that Dumont has been in Calvi, under that name, and Dumont admits this. Bianca keeps her vow, and, after stabbing him, goes away with Laporte. He then boasts of the trick played on her, and tells her that it was he who signed Renard's name to the note. Fortunately, detectives break in and arrest Laporte for treason, and Bianca returns to the studio to find that Dumont will recover, and has forgiven her. Olga Petrova plays with her accustomed intensity and dramatic force as Bianca, and the photography and settings are excellent.

"Tih Minh," produced by the Gaumont Company, and screened at the New Gallery on Tuesday, is certainly equal to all past productions of this firm, both as to photography and settings, and it has a unique plot. It deals with the adventures of Jack Dalbus, a young French explorer, who possesses a copy of a sacred Indian script, which denotes the position of fabulous treasure. Kisna, an Asiatic, with his accomplices, Dr. Gilson and the Marquis Dolores, plot to gain the script, and in order to obtain a hold over Dalbus, abduct "Tih Minh," a little Annamite girl, who had saved his life out in Indo-China, and to whom she is engaged. Finding she knows nothing, Kisna gives her a drug, depriving her of speech and memory, and then returns her to Dalbus. The four episodes shown are entitled respectively, "The philtre of forgetfulness," "The poisoned amulet," "The Mansion of Mystery," and "The man in the trunk," and sensational fights and hairbreadth escapes on the part of Dalbus and his man Peter, whose acting forms the welcome comic relief, are outstanding features. The serial promises to be as successful as Judex, and special merit is due to Miss Mary Harold as the helpless victim, M. René Cresté as Dalbus, and M. Briscot as Peter.

CHINESE MYSTERY SERIAL.
Production Gaumont
Stars René Cresté, Mary Harold
Type Serial-Drama
Length 12 two-reel Episodes
Release June 23
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COMING FILM TRADE SHOWS.

LONDON.

Roaring Reform (Fox), Super Cinema, 11, April 16.
A Splendid Lie (Urban), New Gallery, 11.15, April 16.
Green God (Vita), Shaf., 11, April 16.
The Silent Master (Gaumont), New Gallery, 11.15, April 17.
Early to Bed (Phillips), Shaftesbury, 11.30, April 17.
All Baba and the Forty Thieves (Fox), Alhambra, 3, April 22.
Love Auction (Fox), Super Cinema, 11, April 23.
Jim Bhidso (Triangle), Shaftesbury Pav., 11, April 25.

BIRMINGHAM.

House Opposite (F.B.O.), New-street P.H., 11, April 16.
Fuel of Life (Scala), Triangle, 11, April 16.
CARDIFF.
Panthea (Gaumont), Own Theatre, 11.30 and 2.30, April 16.
Betty the Gipsy (Butcher's), Own Theatre, 11.30 and 3, April 16.
Tih-Minh (Gaumont), Own Theatre, 2.30, April 16 and 18.
Betty the Gipsy (Butcher's), Own Theatre, 11.30, April 16.

NEWCASTLE.

Blue Jeans (Mutual), New Pavilion, 11, April 16.
Tih-Minh (Gaumont), Own Theatre, 11 and 2, April 16.
The Common Cause (Ruffell's), Queen's Hall, 11, April 16.
Who Is To Blame? (Triangle), 26, Northumberland-street, 11, April 16.
Luck and Pluck (Fox), Own Theatre, 11 and 3, April 16.
Service Star (Stoll), Queen's Hall, 11, April 17.

SHEFFIELD.

Tih-Minh (Gaumont), Electra Pal., 10.30, April 16.
Betty the Gipsy (Butcher's), Picture H., 11, April 16.

LIVERPOOL.

Tih-Minh (Gaumont), Palais de Luxe, 11, April 16.
Tih-Minh (Gaumont), Own Theatre, 11, April 16.
The Still Alarm (Phillips), Kinema Ex., 11, April 16.
Marquis and Miss Sally (Ruffell's), Lime-street Scala, 11, April 16.
The Sudden Gentleman (Triangle), City P.H., 11, April 16.
Winning Through (L.F.T.), Kinema Ex., 2.30, April 16.
For Freedom (Fox), City Picture House, 11, April 17.
Eyes of Mystery (Metros.), Cinema Club, 2.30, April 17.

MANCHESTER.

The Sudden Gentleman (Triangle), Deansgate, 11 and 2.30, April 15 and 17.
Tih-Minh (Gaumont), Grosvenor P.H., 11, April 16.
The Fight for Millions (Ruffell's), Market-street P.H., 11, April 16.
For Freedom (Fox), Oxford-street P.H., 11, April 16.
Roaring Reform (Fox), Own Theatre, 11 and 3, April 17.
The Sudden Gentleman (Triangle), Deansgate, 2.30, April 17.

LEEDS.

Everywoman's Husband (Triangle), Bond-place-chambers, 11, April 18.
Quinnys (Granger), Granger's P.H., 11, April 16.
A Gentleman's Agreement (Ruffell's), Kinema Exchange, 11, April 16.
Girl with No Reverts (Fox), Yorkshire Cinema, 11, April 17.
Glasgow.
Melting Pot (Ashley's), Savoy, 11.30, April 16.
The Silent Master (Gaumont), Salon, Sanchiehall-street, 10.45, April 16 and 17.
Convict 99 (Granger), Cranston's, 11, April 17.

KINEMA ARTISTES
WANTED for British productions. We train, produce, and are agents for the principal companies. We are Press-entitled. Write to-day for free guide to PRODUCER, Victoria Kinema College, 36, Rathbone-place, W.

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SPECIAL TERMS TO THE PROFESSION.

Prompt attention and dispatch.

GEORGE PALMER (UNIVERSAL CINEMA SUPPLIES), LTD.,
47, Gerrard Street, London, W. 1.

"THE ERA" FILM SECTION.

MESSRS.

MONTAGUE AND PALGRAVE'S ANNOUNCEMENT.

"To British Film Producers."

AUSTRALIAN ACTOR, AT PRESENT PLAYING LEAD WITH BIG WEST-END SUCCESS, DESIRES TO TRANSFER HIS ENERGIES TO A STOCK COMPANY REQUIRING AN ALL-ROUND ATHLETE, SWIMMER, RIDER (ANYTHING ON FOUR LEGS), YACHTSMAN, AND MOTORIST (BROOKLANDS TRACK EXPERIENCE).

FILM PRODUCERS

WANTING A LIVE MAN FOR ANY DARING STUNTS, FROM DROPPING OFF WATERLOO BRIDGE TO A PARACHUTE DESCENT FROM THE MOUNTAIN, PLEASE COMMUNICATE.

Served since Aug., 1914, in H.M. Forces, wounded and discharged.

CAN BE SEEN IN TOWN THIS WEEK.

Box 276, "The Era."

This advert. no doubt interested YOU. It interested everybody.

Read what the "Star" had to say last week:—

Man who Wants to Dare-devil Things.

Anxious to Provide Thrills for the Films.

"The day of the single specialist seems to be giving place to the day of the all-round expert, as surely as the day of the single gear on a motor-cycle gave way to that of the multi—at least, if one is to judge by advertisements."

Hankering for Excitement.

"A 'Star' man sought out this gentleman to-day, and found him to be the most unassuming man possible."
"Yes," said Mr. X. (for he wishes to remain anonymous except to those who write to him through his box number). "I want to go back to the screen, for the stage proper is a bit slow. Besides, it's the work I like."
"Athlete? Yes. We're all athletes in Australia—run, jump, swim—doesn't matter which."

Surf Rider.

"Swimming I like best. Can do almost anything that way. In Australia I belong to the Manly Surf Club, and our favourite sport is swimming about half a mile out to sea with a plank and then, standing on it, ride back on big breakers, which roll up on the shore. If you do it 'O.K.' it is all right but, if you come off, it is a sort of suave qui peut."

Crack Motor Driver.

"Then motoring. I ran fifth in the last meeting at Brooklands prior to the war and my driving stood me in fine stead when I joined the A.S.C."
"Stunt driving I prefer, and I had a great time while in training, skidding, side-slipping, driving in figures, and so on."
"Once I did a special trick and smash for a daily paper, to illustrate the dangers of pillon-riding—the flapper on the carrier of a motor-cycle, you know."
"There had been a fatal accident, and this picture paper started a campaign against these joy rides. I had to drive up against a 'bus' and then skid."
"The paper paid the damage to the cycle, and the only personal injury that resulted was to an old lady on the footpath, who fell down in a faint at the thought that we had killed ourselves."

Wounded in the War.

"The 'Star' man also learned that Mr. X was the son of a theatrical producer and manager in Australia. From the A.S.C. he was given a commission in the R.E., was wounded, and returned to the stage. He is now playing the lead in a West-End success."

◎◎◎◎

BUT

Actions Speak Louder than Words.

LOOK OUT

for the first sensational stunt over the heart of London traffic this week. It will be seen at every first-class picture-house throughout the United Kingdom.

We have secured the exclusive booking arrangements for this artist. If YOU want the man who is going to provide the British Public with thrills manufactured in their midst get into communication with us at once.

WE REPRESENT THE GREATEST ATTRACTION ON THE BRITISH MARKET. AN ARTISTE CAPABLE OF THE MOST DELICATE SCENE TO THE MOST DARE-DEVIL FEATS.

His identity will be announced immediately his contract expires with a London theatrical manager, with whom he is at present appearing.

If you want a sure sensation for your next production, communicate with us at once.

MONTAGUE & PALGRAVE,

SUITE 24E,

26, Charing Cross Road, W.C.2.

CHARLIE CHAPLIN—IN THREE REELS.

THE SILENT LITTLE GENIUS FROM CAMBERWELL GREEN.

BY AN INTIMATE FRIEND.

Thanks to the film, Charlie Chaplin is easily the best-known human figure in the world, though his millions of admirers know not whether his voice is dulcet or deep bass. They have seen his marvellous swiftness of foot—what a bantamweight boxer he would have made!—and they know from his amazing mental alertness, as revealed by the quickness of his flashing eyes, that he is neither deaf nor dumb; but they know little else of him. Then allow me to tell you something of Charlie Chaplin—the man himself.

Episode I.

Before his first visit to America with the Fred Karno Troupe, Charlie was appearing in Birmingham with his company. After his show on a Saturday night he hastened to a distant suburb with a friend to attend a private party.

Upon leaving the house Charlie and his pal started to walk back into Birmingham, but soon they both became very tired. The friend thereupon remembered that an acquaintance lived in the vicinity, and the pair decided to knock him up.

From his bedroom window, however, the acquaintance refused to take the broad hint, and, slamming down the pane, returned to bed.

"Tom," then said Charlie Chaplin, "he did not refuse us the grass-plot in the front garden," and promptly lay himself down and fell asleep, the friend following suit by his side.

It being summer time the "vagrants" slept soundly until they were awakened by passing children going to Sunday-school.

Then Charlie Chaplin took charge of the situation, and once more the acquirer was disturbed. When the latter rapped at the window Charlie, all smiles, said to him: "We bend our backs and bow our heads, and thus accept—your invitation to breakfast."

They were admitted.

Episode II.

Last summer a former music hall friend of Charlie's toured America from England. On meeting the visitor Charlie ran him into a restaurant and breathlessly exclaimed:—

"I've been waiting for somebody from home to help me. Not a word till I've finished. I want the names and addresses of all those I know in the British Isles who have been hit by the war, and I want you to see they get all the money they are in need of. They have not to know from whom it comes. Here is the blank cheque. I know you will see to it for you are a good fellow to come and see me. And now we will have some lunch."

A week or two ago another theatrical star returned from America full of admiration for Charlie Chaplin.

"Do you know," he said to me, "the quaint old bird is just the same old modest, apologetic Charlie."

Chaplin said to my friend, in response to his query as to how it felt to be real rich:—

"I'm not sure yet it isn't all a dream. Every time I go to the bank to draw some pocket-money I hesitate at the entrance and pinch myself just to see if I'm awake."

"And that reminds me," went on Charlie Chaplin, "anybody over there who knows anything about me, I want to help them, only they must not know, because every decent fellow and woman in the world simply hates charity. But I've got the 'dough' to spare, and I insist upon you letting them have it."

Epilogue.

What has Charlie done towards winning the war? I can assure his admirers that the American Government has availed itself of Charlie Chaplin's voluntary offer to do what it liked with him, and, being a practical Government, it has utilised him in the best possible manner by making more war funds out of him than out of any other living citizen.

All along Charlie Chaplin has been the George Robey of the Stars and Stripes.

But Charlie's home is still in Camberwell, and his heart is still in England. He will be back amongst us, on a visit, very soon, and his old friends in Camberwell (and then in Birmingham) will see him just as "one of them."

But he will return to America until his physical activities come to an end. He will, until that period arrives, continue to amass fortunes, not as a mere money-grabber, but as a man who knows best how to spend it.

Charlie Chaplin has surprised his former English friends as much by his business acumen as by his silent genius as a strolling player. When he decided to leave Karno and return to America for the pictures, nothing could deter him, and he then vowed that he was setting out, a poor man, to make his fortune.

At that time he failed in one purpose, and that was in pursuing Tom Webster, the present popular Fleet-street caricaturist, to accompany him.

"Tom," said Charlie Chaplin, "come with me to America now. There is a fortune waiting over there for each of us."

What Charlie Chaplin has "made good" in mostly, however, is that he has kept his head from swelling and his feet from getting cold.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

		Reference No.	6-10.			
		Suit high-class audience.....A	Suit sensational audience.....C			
		Suit average audience.....B	Suit any audience.....D			
OPEN MARKET.						
Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
June 2	The Strike Breakers	Star	Comedy	950	6½	B
June 2	A Midnight Adventure	Transatlantic	Juvenile Comedy	900	6	B
June 5	Heartstrings	Transatlantic	Drama	900	6½	B
EXCLUSIVES.						
June 6	The Mystery Girl	Paramount-Famous Players	Drama	4000	8	B
June 23	Tih-Minh	Gaumont-French	Serial	12	10	C A D
Oct. 6	Keeper of the Door	Stoll-British	Drama	6900	9½	B
Nov. 18	The Squaw Man	Arcraft-Famous Players-Lasky	Drama	6220	9½	B
Not known	Jezebel	French-Players-Lasky	Drama	4000	8½	B
Not known	An Unselfish Sinner	International-Watford-American	Drama	5000	9½	B
Not known	Submarines and Sims	Vitaphone	Comedy	2000	7½	D
Not known	Hun and Hyphens	Vitaphone-Big V	Comedy	2000	9	D
Not known	For Freedom	Fox	Drama	6000	9	B
Not known	Quinney's	Samuelson-Granger	Comedy-Drama	6300	10	D
Not known	When Love Loses	Clunes-Walker's	Drama	4000	9½	A D
Not known	Spring Has Come	Pyramid-Walker's	Comedy	2000	7½	B
Not known	A Gentleman's Agreement	Vitaphone	Drama	5000	9½	D
Not known	Wild Primrose	Vitaphone	Comedy-Drama	5700	9½	B
Not known	The Still Small Voice	Cole Robertson-Jury	Drama	5100	9½	B
Not known	All of a Sudden Norma	Gaumont-Select	Comedy	5000	9	B
Not known	The Silent Master	Gaumont-Select	Drama	5000	9½	B
Not known	To the Death	Metro-W.F.F.	Drama	4000	8½	B
Not known	The Haunted Pyjamas	Metro-W.F.F.	Comedy	5000	9½	D
Not known	Redeeming Love	Paramount-Artistic	Drama	5000	9	B
Not known	The Broken Heart	Torino-Italian Film Agency	Drama	5000	8½	A
Not known	Hard Boiled	Ince-Famous Players	Comedy-Drama	4000	8½	B

ASHLEY'S NEXT BIG SUBJECT

ISRAEL ZANGWILL'S

THE

"MELTING POT."

"Zangwill's Best Play."—The Globe.

Mr. Walter West was on Sunday night, the 6th, given a benefit concert to mark Barnsley's appreciation of the manager of the Pavilion, who is about to vacate the position on account of his predecessor being demobilised from the Army.

Mr. Billy Hughes, the genial proprietor of the Co-operative Variety Hall, Widnes, recently presented a handsome cheque to the Widnes Boy Scouts' Association for their central fund as a result of a benefit performance he gave at his hall.

PRODUCTIONS OF THE MONTH.

JANUARY.

"Bits and Pieces," musical comedy, by Eddie Garr; Alexandra, N., Jan. 6.
"Birds of Paradise," musical comedy, in six scenes, book by Herbert Sargent, music by Patrick Thayer; New Middlesex (first in London), Jan. 20.
"Burgomaster of Stilemonde," play, in three acts, by Maurice Maeterlinck; Scala (special matinee), Jan. 10.
"Girl from Grenada," operetta, by Joseph Moore; Delecta Hall, Watford, Jan. 28.
"Hall Marked," comedy sketch, by Rita Bromley Taylor; Hippo, Woolwich, Jan. 6.
"Happy Days," revue; Bedford, Jan. 20.
"Maid Turned Mistress," English translation, by Mrs. C. Lovat Fraser, of the operetta, by Pergolesi, entitled "La Serva Padrona"; Lyric, Hammersmith, Jan. 29.
"Oh, Don't, Dolly," adapted from Sir F. Burnand's farce, "Betsy," by Max Pemberton and Eustace Ponsonby; music by Georges D'Orlay, with additional numbers by Cecil Macklin; Pleasure Gardens T., Folkestone, Jan. 6.
"Oh! Joy," musical piece, by Guy Bolton and P. G. Wodehouse, music by Jerome Kern, additional numbers and lyrics by Clifford Grey and Julian Frank; Kingsway (first in London), Jan. 27.
"One Law for Both," play, by W. V. Garrod; Royal, Stratford, Jan. 13.
"Provoked Wife," comedy, by Sir John Vanbrugh; King's Hall, Covent Garden, Jan. 12.
"Purse-Strings, The," comedy, in four acts, by Bernard Parry; Garrick, Jan. 28.
"Queen and the Knave, The," romantic drama, in seven scenes, by Emma Litchfield; Elephant and Castle (first in London), Jan. 20.
"Shipmates," play, by E. St. Clair Forbes; Elephant and Castle, Jan. 27.
"Soldier Girl," musical play, by Charles Baldwin and Albert E. Ellis, founded on H. P. Stephens and Edward Solomon's comedy opera, "The Red Hussar"; Penge, Jan. 20.
"Tommy's Best Pal," play, in ten scenes, by Dennis Clyde and Annette Howard; T.R., Wolverhampton, Jan. 20.
"Unfit to Marry," play, in one act, by Frederick H. U. Bowman; Prince's, Bootle, Jan. 16.
"Weeds," play, in three acts, by John MacDonagh; Irish Theatre, Hardwick-street, Dublin, Jan. 6.

REVIVALS.

"Chinese Puzzle," Marion Bower and Leon M. Lion's play; New, Jan. 27.
"When Knights Were Bold," Charles Marlowe's farce; St. Martin's, Jan. 20.
"Younger Generation, The," Stanley Houghton's comedy; Lyric, Hammersmith, Jan. 29.
"OMITTED FROM DECEMBER."
"Playing off an Hour," play, in three acts, by C. Vernon Proctor; Metropole, Glasgow, Dec. 30.
"FEBRUARY."
"Abraham Lincoln," play, in six scenes, by John Drinkwater; Lyric, Hammersmith (first in London), Feb. 19.
"A Certain Liveness," play, in three acts, by B. Macdonald Hastings; St. Martin's, Feb. 17.
"Airmen's Wife, The," drama, by Charles Darrell; T.R., Stratford (first in London), Feb. 17.
"Artist, The," one-act play, by Mile. Malleon; King's Hall, Covent Garden (Pioneer Players), Feb. 9.
"Beaux Stratagem, The," abridged version of Farquhar's comedy; Haymarket (Art Theatre production), Feb. 4.
"Being Fitted," playlet, in one scene, by Miss Margaret Mayo; Victoria Palace, Feb. 10.
"Compromise, The," comedy, in three acts, by F. Sarsfield Sampson; Irish Theatre, Dublin, Feb. 24.
"Death Certificate," one-act play, by Winifred St. Clair; Bijou Theatre, Bedford-st., Feb. 6.
"Discharged with Honour," drama, in ten scenes, by Madge Douglas; Royal Wolverhampton, Feb. 24.
"Good-night, Nurse," farce, by Ethel Watts-Mumford; West Pier, Brighton, Feb. 24.
"Governor's Lady, The," play, in four acts, by Alice Bradley; T.R., Bournemouth, Feb. 17.
"His Royal Happiness," romantic play in four acts, by Sara Jeannette Duncan and H. C. M. Harding; Holborn Empire (first in London), Feb. 24.
"Is It Immoral?" sketch, by the Rev. A. J. Waldron; Royal, Woolwich, Feb. 24.
"It's a Long Way No Longer," play, in three acts, by Lodge Percy and Henrietta Schrier; Royal, Gt. Yarmouth, Feb. 28.
"Kill or Cure," musical absurdity; New Cross Empire, Feb. 10.
"King and the Queen, The," play, in two acts, by Sir Rabindranath Tagore (first time in English), comedy (Indian Art and Dramatic Society), Feb. 12.
"King of the Road," comedy drama, in six scenes, by C. Douglas Carlisle; Battersea Pal., Feb. 17.
"Ladies and Gentlemen," comedy, in one act, by J. Hastings Turner; Empress, Brixton, Feb. 10.
"Laughing Eyes," topical revue, in fourteen "twinkles," by Ernest C. Rolle and Lauri Howard, music by Herman Darewski; Hippo, Brighton, Feb. 3.
"Lest We Forget," play, in four acts, by Clifford Rean; Elephant and Castle, Feb. 17.
"Maid of the East," comic opera, in two acts, by Edward Lauri and Davy Burnaby, music by William Neale; Tyne, Newcastle, Feb. 10.
"Mr. and Mrs.," comedy sketch, by Arthur Anderson and Robert Courtneidge; Islington Empire, Feb. 24.
"Mummy Mine," musical comedy revue, by Leslie Cliff, music by Fred Murray and Harry Gifford; Hippo, Margate, Feb. 24.
"Nell Est" (On the East Side), one-act play, by Christopher St. John, translated into Italian by F. Ferraro and P. Ramella; King's Hall, Covent Garden (Pioneer Players), Feb. 9.
"On the Rocks," farcical comedy, in three acts, by Forbes Dawson; West Pier, Brighton, Feb. 3.
"Paris Gay," Anglo-French musical comedy, in prologue and three acts, by Pearl Lyndon; Royal, Worthing, Feb. 24.

MUSIC PERFORMING RIGHTS.

A.M.U. APPEAL SUCCEEDS.

In the Court of Appeal on Monday the Master of the Rolls and Lords Justices Warrington and Scrutton heard an appeal by the Amalgamated Musicians' Union, the general secretary of the union, the trustees of the union, and the executive committee, from an injunction granted by Mr. Justice Salter in an action brought against them by the Performing Rights Society.

NEW COMPANIES REGISTERED.

Compiled for "The Era" from Official sources by Jordan & Sons, Ltd., of Chancery-lane.

Ceiling Vale Cinema Co., Ltd.—Regd. April 2. The Wharf, Chirk, Denbighshire. Object indicated by title: Capital £10,000, in 1,000 shares of £1 each. Directors: Captain H. Brooke, Tamagha, Pontard, near Chirk; A. Wood, Bryncoed, Chirk; and others.

Western Cabinet Co. (1919), Ltd.—Regd. April 2. To acquire and carry on the business of gramophone, phonograph, and general cabinet makers, etc. Capital £30,000, in 3,000 shares of £1 each. Directors: P. Marchetto, 9-11, New Inn-yard W.; R. H. A. Deere, 3, Courtfields-gardens, W. Ealing; C. C. Deere, 3, Courtfields-gardens, W. Ealing.

Walkergraphs, Ltd.—Regd. April 4. To acquire and carry on the business of manufacturers and dealers of cinematograph films, etc. Capital £7,000, in 7,000 £1 shares. Directors: J. D. Walker, 51, Lordship-park N. 16; F. Bolton, 17, Golders-ridge, Hendon; K. H. H. Smith, 24, Queen's Gate-terrace, S. Kensington; T. S. Lucas, "Falconhurst," North-road, Gabalfin, Cardiff.

People's Pictures (Leeds), Ltd.—Regd. April 4. To carry on the business of cinematograph or other theatre proprietors and managers. Capital £1,000, in 1,000 shares of £1 each. Subscribers: N. D. Vine Pearl-chambers, East-parade, Leeds; A. J. Fullerton, 25, Aynsone-terrace, Roundhay Leeds.

Famous Players-Lasky British Producers Ltd.—Regd. April 5. To carry on the business of producers of cinematograph films, etc. Nominal capital £600,000, in 200,000 cum. pref. shares, 400,000 ordy. shares, of £1 each. Subscribers: F. C. Greaney, St. Michael's Rectory, Cornhill, E.C. 4; G. A. Hawkes, St. D. Michael's Rectory, Cornhill E.C. 4; W. J. Hayward, 28, Ariston-road Clapham, S.W.; O. Clement, 16, Church-street, Egrement, Wallasey.

Reandear, Ltd.—Regd. April 7. 25-27 Oxford-street, W. 1. To carry on the business of theatre, music hall, &c., proprietors and managers. Capital £20,000, in 19,900 pref. shares of £1 and 2,000 ordy. shares of 1s. each. Directors: A. L. Rea, 48 Ullet-road, Liverpool; B. Dean, 30, Queen's-road, N.W. 8.

Grange Palace of Varieties, Ltd.—Regd. April 8. "Jutlands," Highfield-road Grange-over-Sands. Object indicated by title. Capital £5,000, in 50 shares of £100. Directors: J. Asplin, Ingwell House, Main-street, Grange-over-Sands; R. Buch Heathcote, Fernleigh, Grange-over-Sands; S. Duckworth, Grange House, Main-street, Grange-over-Sands.

Celebrated Players Film Co., Ltd.—Regd. April 8. Object indicated by title. Capital £100,000, in 1,000 pref. ordy. shares of £1 and 1,000 ordy. of 1s. Subscribers: A. L. Dunning, "Bankside," Eskdale-avenue, Chesham, Bucks; Daisy V. Turner, 58, Morgan-mansions, Holloway, N. 7.

Will Gane and Cecil Morley, Ltd.—Regd. April 10. 25, Great Marlborough-street, W. 1. To carry on the business of "undeville and concert agents. Capital £5,000, in 5,000 shares of £1 each. Directors: W. Gane, Sternwood-avenue Streatham, S.W. 1; C. Morley, 25, Great Marlborough-street, W.

PROVINCES OF IRELAND CLUB.

An enthusiastic audience of members and their friends on Sunday testified to the excellence of the concert offered for their delectation under the chairmanship of Mr. M. J. Walsh, J.P. Mr. Alfred O'Shea, one of Signor G. Loria's distinguished pupils, sang the Flower Song from "Carmen" in perfect Italian, with nice dramatic appreciation, and displayed the exquisite lyric quality of his tenor voice in Joseph Robinson's melodious arrangement of that favourite Irish love song, "The Snowy Breasted Pearl." Miss Thelma Petersen, who came on from the Palladium, sang Tosti's "Parted" in fine style, to the violin obligato of Miss Vivien Hughes, and added a simple little ballad entitled "Just You," by the American composer, Burleigh. Mr. Percy Berks's agreeable baritone was heard to advantage in Easthope Martin's jovial "Speed the Plough" and Balle's "Arrow and the Song." Miss Vivien Hughes played a number of short violin solos with marked executive skill and tonal beauty. Master Gordon Palliser, a boy with a clear and sweet soprano voice, brought out all the poetry of London Ronald's "Down in the Forest," and was compelled to give an encore. Solos were given by Mrs. Slopes a French-Canadian pianiste of ability.

ENTERPRISING S.A. MUSICIANS.

Trade union musicians of South Africa have come to the assistance of the Municipal Council of Johannesburg in order to revive band performances in the parks. At the present time the Municipal Council has no money available for supplying music in the parks on Sundays.

THE MASTER OF THE ROLLS.

The Master of the Rolls: Appeal allowed; order discharged; but the costs will be costs in the action.

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ON THE ROAD.

(Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?)

PLAYS.
Abbott, Ernest R.—April 21, Hip, Bilston.
Airmen's Wife—April 14, T.R., Castleford.
21, Hip, Wrexham.
Antagonist—April 14, T.R., Bath; 21, Pav.
Landrindon Wells.
Baynton, Henry, Shakespearean Co.—
April 14, Pav., Weymouth; 21, T.R.,
Exeter.
Belle of New York—April 21, O.H., Dud-
ley.
Betty at Bay—April 14, T.R., Brighton.
Billeted—April 14, T.R., Bolton; 21, W.G.,
New Brighton.
Boy, The—April 14, T.R., Rochdale; 21,
T.R., Bury, Lancs.
Broadway Jones—April 14, Leamington.
Bubbly—April 14, King's, Glasgow; 21,
Lyceum, Edinburgh.
Carl Rosa Opera Co.—April 14, Court, Liver-
pool.
Carl Rosa Opera Co.—April 14, Northamp-
ton.
Chalmers Mackey, Mr. and Mrs. Co.—April
21, T.R., Jarrold.
Charlie's Aunt—April 14, H.M., Dundee.
21, K., Glasgow.
Chinese Honeycomb—April 14, R.T., Bir-
kenhead.
Chinese Puzzle—April 14, G., Southamp-
ton.
Claudia—April 14, G., Oldham; 21, Alex.,
Widnes.
Daddy Long-Legs (Blue Co.)—April 14,
T.R., Norwich; 21, Court, Wigan.
Daddy Long-Legs (Red Co.)—April 14,
T.R., Ashton-under-Lyne; 21, Pal, T.,
Bury.
Dear Brutus—April 14, Ly., Sheffield; 21,
G., Swansea.
Diplomacy—April 14, Grand, Croydon; 21,
O.H., Dunfermline.
Discharged with Honour—April 14, C.,
Wigan.
D'Oyly Carte Opera Co.—April 14, T.R.,
Manchester; 21, G., Dublin.
Eliza Comes to Stay (Hva Moore and H.V.
Edmond's Co.)—April 14, G., Swansea; 21,
Kennington.
Eliza Comes to Stay (Payne Seddon).—
April 14, Hip, Llanelli; 21, New T.,
Port Talbot.
Fair and Warmer—April 14, P.G., Folke-
stone; 21, Gaiety, Hastings.
For Services Rendered—April 14, E., Kil-
burn.
Girl from Cairo—April 21, Colwyn Bay
and Rhyl.
Going Up—April 14, G., Blackpool.
Grumpy (H. Hodges)—April 14, T.R., York.
Heart of a Thief—April 14, Queen's,
Leeds; 21, Royal T., Sheffield.
Hill-Mitchell, E. Co.—April 14, Met.,
Manchester; 21, T.R., Leicester.
Irish Players—April 14, Pal, Southampton.
21, New Ross (3), Ennisceorthy (3),
Jeffersons—April 14, Gaiety, Manchester.

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There is no surer way to brace
up shaky nerves, or to rebuild
health and fitness in run-down
conditions, than a course of
Dr. Cassell's Tablets. As evidence
of this we quote the letter of
Gunner J. O'Neill, R.N.R.,
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and myself were torpedoed about
the end of July, 1917, and as a
consequence of the experience we



both found our nerves pretty
much upset. I tried several
remedies, and at last got some
Dr. Cassell's Tablets from a
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success. After one box my
condition was so improved that
naturally I continued taking the
Tablets, with the result that I
was soon as well as ever."



**Run-down, Nervous
and Lost Appetite.**

Mrs. Treacher, 5, Norfolk Road, Dalston,
London, N.E., says: "I was very run-down
and nervous; I could not eat, and my sleep
was disturbed and unrefreshing. This con-
dition got worse till I hardly felt fit for
anything. At last I tried Dr. Cassell's
Tablets, and they worked wonders. All
my pain went, the nervousness vanished,
and soon I was as strong and well as ever."

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—Tempest, Act ii, Scene ii.

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—Henry VI., Act ii, Scene iii.

THE QUESTION OF ARTISTES' NOTICES.

IMPORTANT DECISION.

An appeal to a higher court is to follow the decision of Judge Woodfall, given at Westminster County Court on Wednesday last, when Dare Phillips, actor, and Harry Rignold, variety artiste, brought actions to recover two weeks' salary in lieu of notice from Ernest C. Rolls, theatrical producer, of Rupert-street, W.

Mr. Charles Doughty was for both plaintiffs, and the defendant was represented by Mr. Jowitt.

Mr. Doughty said that under a contract made on Oct. 1 Mr. Phillips was to receive £15 and Mr. Rignold £12 a week to appear in the revue, "Pamela." It contained a clause "for the run of the production," subject to the right of the defendant to terminate the engagement by giving two weeks' notice after the expiration of the first two weeks of the run. The plaintiffs began at Liverpool on Oct. 7. At Sheffield what was headed "Provisional notice" was put up, stating that the run might terminate on Nov. 30. When the company went to Portsmouth, Mr. Binns, the touring manager, sent a letter to the defendant saying that the show was going on very well. Arrangements were made to continue the run, and the usual call notices were put on the board. This showed that the provisional notice given at Sheffield was withdrawn. Then a notice was put up that from Dec. 8 the company would go to Bradford for the week, which they did. It was not until the Thursday that the company was informed that the show would finish on the following Saturday. The Variety Artistes' Federation wrote to the defendant that the plaintiffs were entitled to two weeks' notice. On Jan. 2 the defendant replied that a notice to terminate was posted when the company was at Sheffield, and that he wired his manager that if the company would leave their petty differences outside the theatre he would play at Bradford and try and book other dates. The company wired saying they agreed, and therefore it was clearly understood that Bradford was the second week of the notice.

Mr. Phillips, in his evidence, said that all thought the show was going on. Nothing was said at Portsmouth about Bradford being a special week.

Mr. Rignold also gave evidence.

Mr. Jowitt said he would not call any evidence. He relied on the agreement that the engagement was "for the run of the production." As it ended at Bradford no notice was necessary.

His Honour, in giving judgment for the defendant, said there was no getting away from the construction to be placed on the words of the contract. He agreed with Mr. Jowitt that the question of notice or no notice did not arise, and that the artistes could only claim to be paid "for the run of the production" and no more. As his (the Judge's) decision might be the subject of an appeal, he found as a fact that the notice exhibited at Sheffield was a provisional notice. He would grant a stay pending an appeal subject to the payment of costs into court.

Messrs. Eric Harrison and Jay Walker, who are now touring the famous Quaints Concert Party (by arrangement with Mr. R. B. Salisbury), have opened a musical and dramatic agency at Suite 246, No. 26 Charing Cross-road, W.C.

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5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
A programme in themselves. A bright act in a bright setting.
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THE OPERATIC DANCER. Shortly producing a New Show.
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VICAR OF MIRTH. "YES, I THINK SO!"
This Week, HIPPO., LANCASTER

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This Week, HIPPO., ALDERSHOT. Next, EMPIRE, KINGSTON

LUCILLE BENSTEAD

THE AUSTRALIAN SOPRANO.
This Week, EMPIRE, SUNDERLAND

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"THE FAMOUS COMEDIE NE"
Some Dame. THEATRE ROYAL, LEEDS. N.V.A., etc.
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By W. CONNOR

This Week, LONDON, NIGHTLY

Agent, LEW LAKE.

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LUCIFER, "THE BING B YS."

AT LIBERTY SHORTLY

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Sole Business Manager, HARRY DAY.

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Agent, CHAS. HAND

"Roses and Radishes, Fancies and Peas."

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This, EMPIRE, S. SHIELDS. Next, EMPIRE, SUNDERLAND

SAMMY SHIELDS

THE MERRY SCOT

This Week, EMPIRE, NEW CROSS. Next, EMPIRE, STRATFORD

ERNEST ROMA

ON TOUR.

LILY MORRIS

This Week, HIPPO., NORWICH. Next, IPSWICH
Fully booked till 1923. Pantomime arrangements complete, 1919-20.

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COMPO. E.T. IN TOWN.

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THE RISING YOUNG COMEDIAN. STARRING EVERYWHERE.

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Principal Comedian Title-role, Handy Andy. Panto PRINCESS'S, GLASGOW.

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The "ONLY"
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Getting VILLS in
Mr. FRED KARNO'S
MOONSTRUCK.
KING'S, SOUTHEA

STEPHANIE ANDERSON

AND ASSISTANT.

FIFTEEN MINUTES OF VERSATILE ARTISTRY

This, PALACE, HALIFAX. Next, PALACE LINCOLN. Agent—WILL LUND.

YORKE STUART,

THE SHINING LIGHT.

This Week, PALACE, SOUTHAMPTON.

All Coms.: NAT. DAY.

HARRY TAYLOR

THE PRINCE OF RACONTEURS.

Next Week, L.T.V.

P.A.—26, Virginia Street, Southport.

ROBB WILTON

Shortly producing a New Scene, entitled: "WITH THE HOUNDS."
Assisted by Miss FLORENCE PALMER

"QUI NOM PROFICIT, DEFICIT!"

RICH. HAYES

"THE LAZY CLOWN."

This Week, PALACE, LEICESTER

Agent, MONTAGUE & HART.



PIERCE AND ROSLYN

Next Week, EMPIRE, KINGSTON

GEORGE FOSTER

"A Whirl of Melody."

RAY KAY

"Hullo, Paris!"

Agent,

PALACE THEATRE, PARIS

PERCY REISS.

JUST FEEDING THE OTHERS

THE ONLY

TALBOT FARRELL

NO VACANCIES.

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A Unique Combination of Music and M.R.C.

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KING'S, DUNDEE

ANNIE ROONEY

Featuring New Character Studies by J. Hargreaves.

HIPPO., BALHAM. B. MONTAGUE.

Business Manager

HENRY J. CORNER

Presents "SYMPHONIA."

This, EMPIRE, SHEFFIELD. Next, COLLINS'

MISS DORIS BROUGHTON

THE SWEET LITTLE SINGER.

ON TOUR.

P.A., 4, Range Road, Whalley Range, Manchester.

DAISY TAYLOR

SCOTLAND'S FOREMOST COMEDIENNE.

EMPIRE, BIRMINGHAM

All coms. c/o GEO. BARCLAY.

MAUDE MAY MURRAY

In her Magnificent Electrical Aerial Dance Act, "The Enchantress of the Silver Cave."

"The Silver Butterfly," a vision of beauty and colour. Concluding with her startling

dance "Visions" and "Men of Today." Exquisite Dresses and beautiful Silver Stage

Setting. April 21, Olympia, Dunfermline. Vacant, May 5, 12, 19.

June 2, 9, to follow -yr Electrician, Charles Delmar.

EDDIE GRAY, K.C. (King of Clubs)

THE NOVELTY JUGGLER.

All Coms., 130, LILLINGTON STREET, S.W.1.

JACK HAYMAN & JIMMY LOWE

THE VERSATILE VAUDEVILLIANS.

April 14, ARDWICK EMPIRE. April 21, KILBURN EMPIRE

All Coms., GEORGE FOSTER.

HOLDEN GRAHAM

IN VERSATILE ORIGINALITIES

America's Greatest Variety and Novelty Act.

April 21, PALACE, EASTHAM

All coms.: WALTER BENTLEY

WHO BUILT THE ARK? ... LIL LIZA JANE.

J. C. GLASS,

ON TOUR.

P.A., 24, Little Russell Street, W.C.1. The Black Faced Comedian.

DUNCAN & GODFREY

Presenting their latest success. "Tar and Feathers."

EMPIRE, FINSBURY.

All Coms. to REEVES & LAMPORT, 18, Charing Cross Road, W.C.2.

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CANADA'S REPRESENTATIVES.

April 21, HIPPODROME, DEVONPORT

LAKE'S VARIETY AGENCY, 1a, Southampton Row, W.C.1.

Telegrams:—
"MOCCADORA, LONDON."
Telephone:—
MUSEUM 2176.

ALBERT WHELAN

This Week, EMPIRE, SHEFFIELD. Next, L.T.V.

Miss DOLSEY CARIELLO

"LILY OF THE VALLEY" REVUE.
This Week, PALACE BATH
P.A., 154, Kennington Road, S.E.11.

STILL THE BEST IN HER LINE. AT THE PIANO.

JEN LATONA

HIPPO. POPLAR



BOB ANDERSON

This, EMPIRE, SUNDERLAND
Next, EMPIRE, S. SHIELDS

Well, Gang, we sure did golf them up. What! Regular food and everything. May 5 in town is the next big week. Dear Re e, Now I know why the Panto ran 18 weeks. I saw the principal boy, Saturday Matinee, and very nice, too.

VACANT dates after May, 1920.
Agent, GEO. BARCLAY.

PAGANA

Dear Bob, After 9 years we spend a week together. I'm afraid I'm on your side again. See you in London-New Cross, May 5.
Agent, GEO. BARCLAY.

FRANK-RAY

PURCELLA BROS.

This Week, PALACE HULL
Next, EMPIRE, SHEFFIELD

Dear Ford, Great news, we bought a bag of Golf Clubs—now look out. Heard you and the Namba boys did great at Ayr.

P.A. Daw's News Agency, 17, Green Street, W.C.2

RENE RALPH

19th week and continued success as PRINCIPAL BOY,
PRINCESS'S THEATRE, GLASGOW.



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And Lady Assistant.
Sensational Acrobatic Roller Skating Speciality
Next Week, HIPPO., GOLDS' GREEN

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EMPIRE, WOOD GREEN
Coms., LEW LAKE

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At Liberty for Revue or Musical Comedy. Offers Invited.
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HARRY SHIELS

In the most successful Comedy Sketch on tour,

"Bill in a Fix."

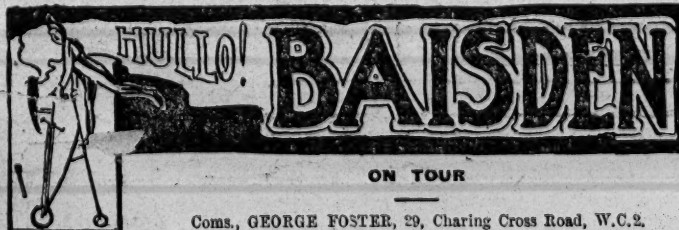
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No Immediate Vacancies.

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LEONARD FISHER and SYLVIA LEA

"SOME" JAZZ AND "SOME" WHIRLS.
All Coms., LEW LAKE.



Coms., GEORGE FOSTER, 29, Charing Cross Road, W.C.2.

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VICTORIA MONKS

GOING BETTER THAN EVER.

All Coms., G. BARCLAY.

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BOOKED UP FOR YEARS.

PRODUCING—WHEN NECESSARY
"THE COUNTRY GIRL," by ARTHUR GODFREY.

HAYMAN & FRANKLIN

In "SMILESTONES." Our Greatest Success—so far!
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Telegrams: "Topitsky, Gold, London." Telephone: Finchley, 1286.



STIDDER (EDDIE)

The Musical Jester and his Patent Talking Half-Cello.
Great success last week, Hippo., St. Helen's, booked three returns at big increase.

This Week, EMPIRE, GRANTHAM (Return)
Opening Next Week on my Fourth Stoll Tour
In some New Originalities.



THE DAINTY YOUNG IMPRESSIONIST

OLGA SYDNEY

April 14, HIPPO., BRISTOL
Next, EMPIRE, WOOD GREEN

Dear Mr. Sylvester,—Have been told that your Advertis last week referred to me—but I can assure you that I wouldn't think of taking your Act without your permission.

All Coms.—WALTER BENTLEY



HAL WRIGHT

In Burlesquisms.

Tiller's Production.
Winter Gardens, Blackpool, in July.
GEO. BARCLAY.

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A JAZZ ACT COMBINING THE ESSENCE OF MUSICAL ARTISTRY.
Always an assured success.

This Week, HIPPO., HAMILTON, N.B. Next, TIVOLI, ABERDEEN

In Active Preparation "THE DIXIE FIVE"

Booked by Sydney Burns, Esq. Coms. as above, or 38A, Battersea Rise, S.W.11

ANITA HILLABY

WITH THE JAZZ SEVEN

This Week, HIPPO., HAMILTON, N.B.

A PIANO—LESLIE CARTER

AND SOME CLEVER NONSENSE

Address, 44, Warner Road, Walthamstow.

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THE LADY-SINGING-BAND-CONDUCTOR.
This Week, HIPPO., BRISTOL. Next, HIPPO., DEVONPORT
All Coms., LEW LAKE or direct.

VERNON WATSON

EMPIRE, WOOD GREEN

HINSLE

THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.
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KENNA BROS.,

THE FUNNY AIRMEN.
Down Under—for Forty Weeks.
In Panto for J. C. Williamson, Ltd. Coms., c/o J. C. Williamson, Ltd., Sydney.

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS:

Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR APRIL 21, 1919.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Godfrey Tearle and Co., Loie Fuller, Harry Tate, Florence Smithson, Fred Duprez, Griffiths Brothers, Bi Bo-Bi, Tom Stuart, Flying Banwards, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.

(London Opera House.)

Pictures and Varieties.

THE NEW MIDDLESEX.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
Ma'vina, The Bells, Tom Clare, Jerry and Co., Mabel Mann, O'Hara Sisters, Jock McPherson, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Clifford and Grey, Bessie Kerr, Vernon Watson, Charles Windermere and Co., Cecil Lyle, D'Alma, Elsie and Foy, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Will H. Fox, Dan R. Lyat, Brinn, Edie Veno, Page's Dolls, Daffny Dances, J. H. Wakefield, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Mutt and Jeff, Quaint O's, Blaney and Farar, Frank and Vesta, Three Ernests, Olga Sydney, Two Anartos, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—
"Sons of the Sea."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

"The Bing Boys on Broadway."

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Fulham Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSNESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for any of the above theatres must be accepted for any of the above theatres except upon receipt of an official form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MISS, Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTES AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

General Administrative Offices:

25, Charing Cross Road, W.C.

Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, April 21, 1919.

LONDON PAVILION.

Rehearsal at 11.30.
C. B. Cochran's Production,
"As You Were."
O.FORD.
Rehearsal at 12.
C. B. Cochran's Production,
"In the Night Watch."
METROPOLITAN.
Rehearsal at 12.15.
Frank Van Hoven. Great Comed.
Sharp's Tromboneists. Jay Whidden.
Lowe and Lomen. Rollo and Rega.
Margaret Ferde. Della Daly.
Bioscope.

OHLESEA.

Rehearsal at 12.
Harry Burns presents the Winners of the "Daily Mirror" Beauty Competition, with Kitty Francis and Rube Welch in "Ambition." Gomez Trio. Jay Whidden.
Jennie Castelle. Victoria and Ramoo.
Hal's Juveniles. Henry Ricardo.
Bioscope.

EUSTON.

Rehearsal at 12.
Will Evans and Co., in
"Harnessing a Horse."
Charley Metcalf Trio. Betty Washin, Jr.
Charles Mildare.
Francis and Alfred. Bonardo and Francis.
Frank Foster. Elsie Denham.
Bioscope.

WATFORD PALACE.

Rehearsal at 1.
H. Slingsby and W. Paskin present
"Maid of the South."
Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

SOUTH LONDON.

Rehearsal at 12.
The Elliott Savanas.
Johnson and Be. t and Co. in "Cram-kite."
Brenne and Erard. Decars and "Tomato."
Roy Mex. Harry Freeman.
Dorothy Storm. Glass and Grant.
Bioscope.

EAST HAM.

Rehearsal at 12.
Noni and Partner. Ha'g Bros. and Ryan.
Holden and Graham. Evelyn May.
Wardini? Red, White and Blue Tri.
Gaby Fay. Lawrence Barclay. Bioscope.

TOTTENHAM.

Rehearsal at 12.
Gilbert Payne and Co. in "Bingle's Bangle."
Royal Scarlets. Winifred Ryeowodes Trio.
Moore's Jazz Four. Doris May. Enardo Bros.
Bruce Green. Dale and O'Malley. Bioscope.

EMPRESS SKATON.

Rehearsal at 12.
Empire Operatic Quartette.
The Poppescu. 2 Cures. Walton and Lester.
Lily Kyton. W. H. Brand.
Sid Cotterell and Co. in "His Night Out."
Maud Hughes. Bioscope.

WALTHAMSTO.

Rehearsal at 1.
Chas. Hutchins presents "The Q's."
Those Four Kids. Dale and O'Malley.
Bruce Green. Jack Bokby.
O'Brien and Lady. Dora Dare. Rene.
Bioscope.

P. A.,
Telford Court Hotel,
Streatham Hill, S.W.
Phone: Streatham 1125.

STUART CLEVELAND & CO.

A POLICEMAN AND A MAN.

VACANT,
APRIL 21,
MAY 5, 12, 19,

NEW SONGS.

HOW NICE YOU
LOOK!
LAUGHING EYES
UND R THE
SPREADING
CHESTNUT TREE

Price 2/- each.
No Professional Copies

THE



ESTABLISHED 1837

ERA

NEW SONGS.

DAA DEE DUM
NORMA
FRIE .DS

Price 2/- each.
No Professional Copies

APRIL 16, 1919.



ALICE DELYSIA
sings the entrancing Ballad Hit of
As You Were,
IF YOU COULD
CARE.



Photo. Dobson, Liverpool.
LEE WHITE
sings the Rite of Two
Hemispheres in U.S.
EVERYTHING IS
PEACHES DOWN
IN GEORGIA.



Photo. Dobson, Liverpool.
SYDNEY MOORHOUSE
sings the stirring
March Song,
HAIL,
LIBERTY!



Photo. Mendoza Galleries.
WALTER WILLIAMS
sings the phenomenal Song
Success of **Buzz Buzz,**
K-K-K-KATY.

**IF
YOU
COULD CARE
KIDNAP ME
HAIL, LIBERTY!
CHINKY CHINAMAN
WITH YOU BESIDE ME
THE JAZZ BAND CABARET
ANYTHING IS NICE FROM DIXIELAND
UP THE LITTLE GRAVEL PATH—SAILING
K-K-K-KATY. A LONELY SOUL.**

ENSURE SUCCESS
by singing the
SONGS WHICH COMMAND IT
Here are a few for the Summer Season

**EVERYTHING IS PEACHES DOWN IN GEORGIA
MANY HAPPY RETURNS OF THE DAY
IN THE LAND OF WEDDING BELLS
WHAT ONE LITTLE GIRLIE CAN DO
NIGHT OF A THOUSAND DELIGHTS
I'M SORRY I MADE YOU CRY
WHERE'S OLD BILL?
TORPEDO JIM**



JOHN LUXTON
sings the Great Tramp Ballad,
TINKER JIM.



GERTIE CITANA
sings the exquisite
new Ballad,
**THE KISS THAT
MADE ME CRY.**



PETER BERNARD
sings the Stirring March Time Song
**I'M GOING BACK TO
THE GIRL I LEFT
BEHIND.**

Send 1/6 for our
Special Summer
Selection from
above.

SCOTCH KELLY
sings the wonderful
Comedy Hit,
**WHERE'S
OLD BILL?**

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